

Kenton, Shearing Victors Again; Some Upsets In Individual Races

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Critics Still Irritate Granz As Another Season Ends

Hollywood—Norman Granz, winding up his 1951 *Jazz at the Philharmonic* concert series with a date at L.A.'s Shrine auditorium that filled the big hall with close to 7,000 and turned away nearly 2,000, is irked with critics. Particularly those who disparage his performers for allegedly "exhibitionistic tendencies" to play to the crowd. He told *Down Beat*:

"For years jazz patrons, musicians, and critics looked forward to the day when jazz would be taken out of dives, dancehalls, and trashy night clubs and presented in concert halls in surroundings in keeping with its importance as an art form."

Now Criticize

"So we've done it with *Jazz at the Philharmonic*, and now these same jazz patrons, critics, and reporters for the music magazines sit back and deride my concerts on the contention that the musicians indulge in cheap showmanship just because it sets the kids in the audience to shouting and cheering. I deny it."

"I claim that my boys play exactly the same way on my concerts as they do in a recording studio. Some—Jacquet, for example—

are natural showmen. The same is true of Krupa. But the things they do that happen to be good showmanship with the crowd are part of their natural styles in playing."

Granz said, in a backstage interview at the Shrine, that he wanted to clarify his real purposes with *Jazz at the Philharmonic*, and outlined them about like this:

In Order

"My aims should be listed in this order—first, sociological, to promote tolerance and the elimination of racial discrimination; second, pure business, or to put it as plainly as possible, to make money; and third—and last, mind you—to sell jazz."

"We still have to make some concessions to prejudice here and there," he says, "but these concessions are gradually becoming fewer and fewer. One of these days we'll all put up together in the best hotel in Atlanta and no one

Here's Our '51 All-Star Band

Stan Kenton	leader (selected as favorite band)
Maynard Ferguson . . .	trumpet
Miles Davis	trumpet
Dizzy Gillespie	trumpet
Bill Harris	trombone
Kai Winding	trombone
Jack Teagarden	trombone
Charlie Parker	alto sax
Art Pepper	alto sax
Stan Getz	tenor sax
Flip Phillips	tenor sax
Serge Chaloff	bass sax
Buddy DeFranco	clarinet
Oscar Peterson	piano
Shelly Manne	drums
Eddie Safranski	bass
Les Paul	guitar
Pete Rugolo	arranger
Jay Johnson	male vocals
Lucy Ann Polk	girl vocals

will think anything about it.

"In the meantime I'll continue to present packages in which the world's greatest jazz musicians will be heard on concert stages at much less than it would cost to hear them in a costly, pretentious night club."

Pearl Bailey Star Of New 'Shuffle Along'

New York—Pearl Bailey, one-time band vocalist with Cootie Williams and present headliner at Monte Proser's La Vie en Rose, has been signed for the starring role in a modern version of *Shuffle Along*, one of the most successful all-Negro musicals of the 1920s.

The show went into rehearsal last week under the direction of John Murray Anderson.

Noble Sissle and Eubie Blake, both now in their 60s, will contribute old and new material. Their *I'm Just Wild About Harry* was a hit of the original show.

Sarah To Appear On Tallulah's Show

New York—Sarah Vaughan, who recently concluded her tour with Duke Ellington and Nat Cole in the "Biggest Show of 1951," will visit a similarly-titled production this Sunday evening, Dec. 16, when she appears as guest star on NBC's *Big Show* via NBC, at 6 p.m., EST.

Bus Crashes Bring Cries For AFM To Investigate

Hollywood—The recent Perez Prado and Ray Anthony bus crashes have brought demands from musicians for an AFM investigation concerning union regulations covering bus travel and stricter enforcement of existing regulations.

The Prado crash killed one and injured several while the Anthony accident banged up several of his bandmen.

Many musicians who have traveled by bus say that dates are frequently booked so that they can be kept only by high speed, dangerous night traveling.

A spokesman for the Prado band told *Down Beat* during the band's engagement at the Paramount theater here:

"There's been plenty of grumbling in the band since that accident. We don't say that any one person was to blame, because it was, we know, an accident. But we don't think it would have happened if that all-night trip had been eliminated from the itinerary."

Members of the band said they had boarded the bus around 2 a.m., after playing a date that ended at 1 a.m. The accident occurred about 11 a.m. after an all-night drive through rain and heavy fog.

The bus skidded out of control on the wet highway and crashed into the abutment of a bridge or culvert. Steel posts tore the bottom out of the bus. Delia Romero, the girl who was killed, was sitting in one of the front seats. She died instantly as she was literally pulled through the bottom of the bus by one of the posts.

Prado, who was sitting in the seat next to her, barely escaped death or even more serious injuries than the cuts and contusions he sustained. He was still on crutches when the band did its theater date

here.

Billy McDonald of the Molina-Dega agency, who booked the tour during which the Prado bus crash occurred, made this statement:

"There was absolutely no need for the bus to leave after the job on the night before the accident. It is my understanding that the band members got together and decided to save a night's room rent by driving all night. All of the dates on the tour were well within the 300-mile limit prescribed by union rules."

Army Recruiters Thank Stan, June



Madison, Wis.—Sgt. Lee Dalnic tagged bandleader Stan Kenton and singer June Christy with recruiting arm bands just before they did a half-hour broadcast over WIBA here for the recruiting service. Stan and June were dubbed Auxiliary Recruiters in appreciation of their work and cooperation with the service. Sgt. Dalnic, of Milwaukee, was the announcer for the show.

Chicago—Battles for positions in *Down Beat's* annual all-star band went right down to the wire this year, providing most of the 15th annual band poll's excitement, as Stan Kenton, George Shearing's quintet, Billy Eckstine, Sarah Vaughan, the Mills Brothers, and Spike Jones repeated their last year's triumphs in their categories rather easily.

Les Paul, who finished third last year, won the guitar chair, as less than 100 votes separated the first four men—Paul, Billy Bauer, Tal Farlow, and Chuck Wayne.

Gillespie Squeezes In

Dizzy Gillespie won his first plaque, edging Louis Armstrong for third place in the trumpet division. And Jack Teagarden squeezed into third place among trombonists by just four votes over Milt Bernhart.

Charlie Parker was hard pressed

Mercury Goes On Jazz Spree

New York—Bob Shad, recently signed as rhythm-and-blues chief for Mercury records, has been on a widespread recording spree to strengthen the label's jazz catalog, which already boasts Norman Granz' entire line of *JATP* stars, excepting Ella Fitzgerald.

In Kansas City, Shad cut a session with Jay McShann's orchestra featuring Ben Webster in a number called *Duke and the Brute*.

Paul Quinichette, tenor sax man now with Basie, made a quintet date. Blues veteran Big Bill Broonzy cut 12 sides. The Johnny Otis band, singer Carmen Taylor, the Ravens, and Wini Brown are also now with Mercury.

Shad was formerly owner of Sittin' In records, whose masters he turned over to Mercury on joining the latter company.

to retain his alto crown; Art Pepper fell short by just 14 tallies. Terry Gibbs grabbed the miscellaneous instrument plaque by less than 100, and Woody Herman and Artie Shaw tied for third place in the clarinet division.

Kenton took an early lead over Les Brown and held it throughout the balloting. But Woody Herman and Duke Ellington wretched for third place continuously, with Ellington coming through on the final day.

In the combo section, Shearing won overwhelmingly, as expected. However, Charlie Ventura's Big Four, picking up a flock of taliess from Chicago voters, almost surprised by edging Red Norvo for second.

Other winners included Maynard Ferguson, trumpet; Bill Harris, trombone; Stan Getz, tenor; Serge Chaloff, baritone (in a close race); Buddy DeFranco, clarinet; Oscar Peterson, piano; Eddie Safranski, bass; Shelly Manne, drums; Pete Rugolo, arranger, and Jay Johnson and Lucy Ann Polk, singers with band (though had June Christy been eligible, she would have won easily; hundreds of ballots for her were tossed out).

The total vote was the greatest in years.

The winners and tabulations:

FAVORITE BAND	1.411
Stan Kenton	1.105
Les Brown	1.105
Duke Ellington	742
Woody Herman	732
Ray Anthony	451
Ralph Flanagan	154
Harry James	107
Beany Goodman	103
Tommy Dorsey	88
Louis Hampton	88
Billy May	88

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Tommy Dorsey Ork Flies To Rio For Fast 200 G's

New York—Less than 24 hours after closing a date in Montreal, Tommy Dorsey and his entire 21-piece organization flew to Brazil to open Nov. 24 at the Night and Day, a night club located in one of Rio de Janeiro's biggest hotels.

TD's record-breaking deal, said to involve \$200,000 for nine weeks' work—an all-time high—was set so suddenly that Tommy had to call a senator in Washington to expedite the rushing through of passports for the musicians through the consulate in Montreal.

Gets Escort

A special envoy, Roberto Constantino, was sent here to escort Dorsey and his troupe back to Brazil via International Brazilian Airways. Dorsey was accompanied by his wife, Jane, and 2-year-old daughter Susan.

Tommy's trip, which has the official blessings of the Brazilian government for its international goodwill value, is being underwritten by a radio station, a number of night clubs, and a cosmetic company which is sponsoring the band on the air.

TV, Too

The band was set to be the featured attraction at the opening of a big new TV auditorium for TUPI, the Brazil network, in Rio. After two weeks in Rio the band has two weeks in Sao Paulo and two in Recife, followed by visits to Bahia, Curtiba, Belo Horizonte, and Porto Alegre. The band will fly everywhere.

After completing the Brazilian tour, TD may go directly to Uruguay for four weeks at the Montevideo Carnival in February for a deal involving a further \$75,000. Miguelito Valdes has already been set for the Carnival.

2 Bud Freemans Cause Big Mixup

New York—Lawrence (Bud) Freeman, tenor sax star now freelancing around New York, has a problem.

Capitol News, a handout sheet issued by the record company, features editorials signed by one Bud Freeman. *Capitol* happens to be the company that issued an album of Ivy league songs from which Brown university was conspicuously omitted.

And Brown university happens to be the one that recently booked Bud Freeman's combo to play a date there!

Having finally convinced Brown that he is not the Bud Freeman connected with the record company that spurned the university in its album, Bud now wants it known to one and all that he is the east coast Bud Freeman and is not responsible for any other Buds who may be budding.

Wingy, Son On The Cover

Wingy Manone, the fabulous Dixieland musician, poses for the cover of this issue with his 8-year-old son, Pinky. It's a lesson in brass. Wingy is headed east with his combo, after a long sojourn in California. The unit was featured recently at the Preview lounge in Chicago, currently playing at the Grandview Inn in Columbus, Ohio.

Kenton, Hamp Form 'Battle Of Bands' Spring Package

By MACK McCORMICK

Houston—The two most animated, eager-type bandleaders of this era, Lionel Hampton and Stan Kenton, will combine their drawing power and talent for a huge, antic-filled, cross-country "battle of the bands" promotion following Lent next year. The package will include all the old cutting contest routines, pitting Hamp's rhythm kick against Kenton's brass and flashy presentation served up with whatever new gags and gimmicks the two leaders come up with.

Breaking the news of the project between sets at a Thanksgiving Day one-nite here, Hampton said his manager, Bob Phillips of the Associated Booking Corp., had been approached on the idea by Kenton's management and that they were drawing up terms of the deal on a strict 50-50 basis. The dates will be promoted out of the collective Hampton-Kenton pocket as well as through independent operators.

Novel aspect of the package will be its going after sports fans by pushing the battle idea and through setting the dates in boxing arenas when possible. Publicity will be directed toward the sports pages of newspapers and magazines in addition to the usual theater section fan fare.

Speaking again of his theory on the necessity of enlivening bands with visual appeal for a greater potential, Hampton said he plans to spend several months working with Kenton on specialty numbers to make the package a solid nugget from every possible angle, hoping to eventually work the idea into a TV presentation.

In line with this, nothing in the way of spectacular showmanship is beyond the range of possibilities—even the thought of Hampton taking one of his famous leaps into Kenton's equally famous outstretched arms at the close of the evening.

Discovery Label Gets New Owner

Hollywood—Discovery records has been sold to Harry L. Weber, a Hollywood businessman. It's Weber's first association with a music enterprise. Albert Marx, founder and former owner of Discovery, will remain with the firm in an advisory capacity for three months.

Senorita Dorita Accepts A Bolero



New York—Erwin Kent, who has been in town recently to discuss publication and recordings of the two dance numbers he composed while leading his orchestra at the El Panama hotel in Panama, here gives a copy of one of the numbers to its dedicatee. It is a bolero titled *Dorita*, and the senorita is Dorita Borrel, beautiful Cabana Club lifeguard at the hotel. The other piece is a samba named after the hotel itself.

HE'LL MULTIPLY

Les Paul, Patti Page, Et Al, Ain't Gonna Have Nothin' On Krupa

By GENE KRUPA

New York—Let's be frank about it. The record situation, as it stands today, has me, for one, in a real mad spin. And that's not merely a pun. It's not enough the vocal stars have all the top ranking hits, but their voices are multiplying faster than a pair of lonesome rabbits. A recording comes on featuring a beautiful choir and it turns out to be Sally from our alley, using her unlimited vocal range to its fullest extent.

The kid's versatile all right, but I've always contended she's gonna have a wow of a job doing all those parts simultaneously on a personal appearance tour.

Don't get me wrong. I'm not beefing. (Not with the cost of beef as it is today!) I'm just puzzled.

Or rather, I was puzzled.

Now, after many, many miles of muddling things over in my mind while spending wakeful hours on our Flying Eagle—that's a charter bus, not our income—I think I've uncorked the answer.

I don't think it will come as any startling revelation that I'm a drummer. I'm a professional drummer and have made my living as such since I left St. Joseph's college in Rensselaer, Ind., many, many years ago. I've made a pretty good living at it, too, so there'd be no earthly reason during the last several years, for me to change my profession, my instrument, or my specialties.

However, a few years ago, per-

haps out of curiosity, I began to study the piano. Today I'm not Tatum. I'm not even a—well, we won't try to draw comparisons. But I have learned to handle the keyboard a little.

The bass violin is coming to me sort of naturally. I'm not expert, but I think I can keep a beat. I can mess around a bit on guitar, too.

Of course these are all rhythm instruments. Now I have a fellow teaching me brass instrument techniques. I think before too long I'll be able to handle a few choruses on trumpet and trombone—but not at the same time, of course. And I'm also doing a little basic training on woodwinds.

I suppose you think I aspire to another Buddy Rogers?

As you probably know, Buddy's big feature number is where he runs through the band, playing a little of each instrument.

In general, that's my present goal. Not running through the band playing each instrument, but just playing all the instruments in the outfit.

As a proficient virtuoso of the brass, woodwinds, and rhythm instruments I'll be ready to hold my own in this new fangled rage on wax. I'll cut my rhythm parts first, starting with drums, run a playback while I add the bass part, then superimpose the piano.

After that, I'll merely dub in three trumpet parts, separately of course; a couple of turns with the trombone, then four spins while I needle around the different reed parts.

I'll be quite a trick, I figure. How in the world I'll repeat on ballroom and theater personal appearance dates, I have no idea. I'll figure that out when I get to it. But I guess there's no big rush. Judging by the time my fellow musicians have studied to get the nod for recording dates, it'll take me a good 50 years to master these various instruments well enough to make a well-balanced disc session.

But if the present rate continues—you just watch Gene Krupa shoot to the top with the hottest band records in years, 'long about 1999!

Down Beat covers the music news from coast to coast.

Scotty Swings



Portland, Ore.—A really coming young musician, and Portland's only girl guitarist is Miss Scotty Mills, above. Scotty plays with tremendous swing and zest, and sparked the recent "Jazz in the Afternoon" concert at the Playhouse theater here.

Tatum Is Still The Greatest Of Jazz Pianists, States Feather

New York—Perish the thought, but Art Tatum finished fifth in the piano division of the poll. But instead of letting the thought perish, maybe we can do something about it.

Since the people who voted are, by and large, the same people who are reading this review, perhaps it might help to point out that all the pianists who finished ahead of Art would themselves have voted for him, and that every one of them has been influenced by him to some degree.

Noted

Perhaps it might also be relevant to mention that the Tatum trio—the 1951 version heard at Cafe Society—is almost as exciting as the Tatum trio of 1944.

The element of fun in Art's flying fingers is accentuated by the presence of Slam Stewart, whose sense of musical humor fits perfectly.

Keep Up

Everett Barksdale, though not as pixieish as Tiny Grimes nor as modern as Johnny Collins, is a fine guitarist who, for a veteran, has kept up with the times remarkably well.

The three men ran through everything from *If* to *Melody in F* with never a dumb moment. We leave you with eight didactic words: Art Tatum is the world's greatest jazz pianist.

Birdland Gets James Moody

New York—James Moody, tenor and alto man who recently returned from Europe, makes his first U. S. appearance at Birdland on Dec. 6 for two weeks.

He'll head his own combo, which includes Dave Burns, trumpet; Donald Cole, trombone; Cecil Payne, baritone; Sadik Hakim, piano; Larry Goins, bass; Chink Willard, drums, and Babs Gonzales, vocals and manager.

Bill Dillard Is Back As Sideman

New York—Bill Dillard, trumpet player and baritone singer who once played in the big bands of Coleman Hawkins and Louis Armstrong, resumed his career as a sideman recently when he joined Machito.

Dillard has been concentrating on the stage for several years, having appeared in acting, singing, and playing roles in such plays as *Carmen Jones*, *Green Pastures*, and *Lost in the Stars*.

With Garner's Bookings, Why Not?



New York—Considering the success of the Erroll Garner trio, judging by bookings, record sales, and popular acclaim, gimmicks such as this three-on-a-lighter seem to have no jinxing significance at all. From the left above are drummer Shadow Wilson, bassist John Simmons, and pianist Garner. They are currently at Cafe Society here.

Johnnie Ray Humble About Sudden Success As Singer

New York—Johnnie Ray is the perfect answer to Smilin' Jack Smith. In contrast to the guy with the perpetual Oxydol sparkle in his voice, here is a singer whose passport to fame is sprinkled with teardrops. And judging by the phenomenal speed of his leap from obscurity to fame, Sobbin' Johnnie Ray has nothing to cry about.

Managed by Danny Kessler of Okeh records and Bernie Lang of Larry Spier music, Johnnie is reaching new heights of lachrymose luck with his latest release. The record couples two appropriate titles: one, his own composition, is *The Little White Cloud That Cried*, while the other is starkly branded *Cry*. And since the day of its release Kessler, Lang and Ray have been crying tears of joy.

Checked Notes

The other day, up at the Larry Spier office, we leafed through a GAC press-manual biography of Johnnie, and, with the help of his marginal notes and comments, obtained an accurate log of his ultralit career to date.

Johnnie was born 24 years ago in Roseburg, Ore.

"I'll be 25 Jan. 10," commented Johnnie, "and it was Dallas, Ore."

He amazed all his neighbors by picking out nursery rhymes on the living room Steinway at the tender age of 2½.

"Not nursery rhymes—it was Rock Of Ages. And the Steinway was actually an old Baldwin."

Pro Debut

He started singing professionally when he was 15, sharing billing with Hollywood starlet Jane Powell on a radio show aired in Portland. At 17 he left home and journeyed to Los Angeles seeking a job... He ran the gamut of odd jobs requisite for a youngster trying to break into show business. Soda dispenser, car hop, movie extra, and finally, his debut in his chosen profession, he landed a job as a speakeasy pianist.

"Speakeasy is a nice word for it," says Johnnie, "it was an upholstered sewer." (Prohibition was repealed when Johnnie was 6.)

He had left L.A. and some TV work in screenland behind him and was singing at the Flame Showbar in Detroit when a Columbia records representative heard him and signed him on the spot. Three weeks later the youngster recorded for the company's Okeh label. The tunes were his own, Whiskey and Gin and Tell The Lady I Said Goodby. The versatile singer-pianist has written 125 songs.

"It's 143," Johnnie wrote in the margin.

His first efforts for the label proved so big that he was taken off Okeh and put on the parent label, Columbia.

Replacement
"Hold it a minute," said Johnnie. "I knew there was something wrong: I need a new battery."

"How long have you had to wear the hearing aid?" we asked, after the new battery had been installed.

"Since I was in the sixth grade. I'm 50 percent hard of hearing. But I don't wear it on the floor when I'm working. I can hear myself sing, and I want people to be listening to me, not looking at the hearing aid."

His energetic style is of tremendous appeal to people of all ages; audiences love him.

Johnnie carefully inserted a question mark at the end of the above sentence.

He has a style like Kay Starr's, and frankly admits that he was inspired by the husky-voiced Memphis singer and by Billie Holiday. "I think Kay's greatest is *Good For Nothing Joe*. That record alone had a big influence on me. And Billie's old things, especially, used to kill me—she can make a bad song sound good.

Influences

"Incidentally, put in a plug for a gal who deserves more publicity," Johnnie added. "Little Miss



Johnnie Ray

Cornshucks. She had a strong influence on Kay Starr. And for God's sake don't put in that comparison between me and Frankie Laine. There's not a living male singer who sends me. Perry Como is very pleasing, very relaxing—but I've never been genuinely in-

RCA Victor Found To Be Pressing Bootleg Discs

New York—**Record Chang'er** magazine has revealed that RCA Victor has been pressing LPs for one of the most bla-

spired by any male singer."

Ray injects so much of himself into each singing performance that he and the audience are usually limp at the finale.

"Well, me, anyway. I don't know about the audience." Johnnie put down the press release as we threw a final, very reporter-like question: "How do you feel about all this sudden success?"

Grateful

"I'm very humble and very grateful for this elevation to the semi-big time. But we all have to come down, and it won't leave me with a complex—I know this thing might go over like a lead balloon, and I can always go back to the movie extra deal. All I want anyway is to have a wife and kids and a nice home, where I can sit down and sing to myself."

Every performance is a new thrill for the critics and customers alike; for they realize that this young man is greatness in the making.

We didn't ask Johnnie for any comment on this final paragraph of the GAC handout—but we strongly suspect that it's true.

—len

tant of the disc bootleggers, Jolly Roger. And in many cases, they say, Victor has been pressing records bootlegged from its own catalog.

Victor has a custom record-pressing division, which does work for many firms. It was this section of the RCA operation which was pressing the bootlegged masters.

Explanation

Explained William A. Buck, Victor vice president: "While we do the best we can, it would be a complete impossibility for us to check every one of the thousands of selections we press to order each year for our customers against the thousands of sides pressed since the record industry began."

He declared that Victor will not press records for anyone they find is trying to peddle records from masters they have no right to use.

To Check

A few days after the revelations in *Record Chang'er*, Victor officials called in "experts" to determine which of the LPs they had been processing for Jolly Roger were originally RCA masters.

Although steps were being taken to prevent a recurrence of this situation, there was no indication that RCA would stop the entire operation, as it easily could, by making these records available again in its own catalog.

Red Norvo 3 Back On Torme Show, But Dissension Continues To Flare

New York—Video fans who caught Mel Torme's CBS show during the latter part of November may have witnessed the strange spectacle of one of America's most popular and highest-priced combos being virtually ignored, while a comparative unknown was given feature billing.

union regarding his cancellation from the show. Shortly after, CBS restored the group to the payroll.

Reluctantly putting the trio back on the show, the producer informed all and sundry (including this reporter) that he would make Red regret his action. Sure enough, he restricted Red to backgrounds while all vibes solos were allotted to Terry Gibbs. Tal and Clyde were thrown in with the band, and the trio, as such, never appeared.

The front line, after almost daily changes, settled down with Neal Hefti, Hal McKusick, and George Berg (tenor).

Embarrasses Terry

"It's embarrassing to me," Terry Gibbs said. "Red's a good friend of mine."

"Look, Pappy, I fought to get Red's trio on the color TV show," Mel told this reporter. "But when we went over to black and white, CBS wanted a younger-looking show. I told Red he couldn't help it that he was born 20 years before we were, or that Clyde Lombardi, who's a great bass player, happens to be bald."

"I think Tal is the greatest guitarist who ever lived, and we're giving him a solo on every instrumental number. But Red has been uncooperative since he came back on the show."

"This is the reward I get for trying to be a nice guy! Listen, Pappy, I was the guy that took the Red Norvo trio and had them make a record date with me for Capitol in 1950—four sides that will never be released, because the trio sounded too light and thin."

Never Any Trouble

Red declared that in more than 20 years in the union he had never been involved in a complaint against anyone, and that he was merely standing up for his rights.

By the time you read this, either CBS will be taking full advantage of the trio's presence or Red will have been paid off and quit the show.

"It's wonderful working with such a grand bunch of guys—we're all like one big family," Mel told

Duke Trumpeter Goes To France

Paris—Nelson (Cadillac) Williams, trumpet player with the Ellington band for the last three years, recently arrived here for a European tour. He was in Paris with the Duke in 1950.

Now playing at the Ringside, Williams has recorded here for Vogue with Don Byas, Zutty Singleton, and a small combo. He leaves shortly for dates in Belgium, Switzerland, and Sweden.

Loumell Morgan 5 Waxes For Atlantic

New York—The Loumell Morgan quintet made its record debut in a session for Atlantic recently.

Two numbers featuring Jesse Powell on tenor sax were cut, as well as a calypso blues and a vocal blues, the latter featuring Johnny Davis.

Jazz Zither On Jo's 'Shrimp Boats'



Hollywood—The search for a "new sound" seems to lead in the direction of old instruments. Here's Paul Mason Howard with the keyboard zither he used to flavor Paul Weston's orchestral backing for Jo Stafford (right) on her *Shrimp Boats* recording. Paul, who did the backing for Leadbelly on some of his records, can claim with some justification to be the only "jazz" zither player in the business.

Territory Band, Global-Type



New York—Posed in a jazzy (Ted Lewis-type) manner, the members of the ComCruDiv 4 dance orchestra have recently been out in the territories—the Mediterranean, specifically. This photo was snapped when the orchestra was playing for advance units of the sixth fleet at Marseilles, France. Personnel, under the leadership of J. J. Flanagan, is (left to right): saxophones—Bob Peluso, Flanagan, Joe Godtis, Bill Overman, and Bob Gonzales; trombones—C. O. Garrett, L. Disatio, and P. G. Weaver; trumpets—P. Manning, T. Brooks, B. Garcia, and C. Dingus. Drummer is H. Sanderson and the bassist is E. Schwager.

HOLLYWOOD TELENOTES**Video Real Challenge To Musicians, Says Schoen**

By MARY ENGLISH

Hollywood—Vic Schoen, the conductor-arranger who was selected to handle the music on Dinah Shore's newly-launched video series, the most important musical show to emanate from here since Hollywood started to hit its stride as a TV center, sees video as a definite challenge—but an interesting challenge—to musicians, despite the limitations of the medium up to the present.

Vic's an arranger's arranger, and an "old pro" from way back whose work has been more or less camouflaged behind singers and performers of all types. His experience includes not only his long association with the Andrews Sisters but work with such widely different personalities as Danny Kaye and Ella Fitzgerald.

Never Before

Oddly enough, he had never worked with Dinah until he was tagged as music director for her video show. He says:

"When I got back from Europe (the Andrews Sisters' tour of a few months ago) I met Dinah in New York among other friends. When she told me she was preparing for full scale entry into television with her own show I said, 'I'd like to do that show with you.' She said, 'I'd like to have you, and that was it.'

Strictly a realist where video (and all fields of music) is concerned, Vic sees it like this:

"It's the arranger's job on a show of this type to showcase the singer to the best of his ability, but he should take enough pride in his work as a musician to make it just a little better by musical standards than the basic requirements.

Great Personnel

"I've got a great band to work with on this show (personnel and format in *Down Beat* of Dec. 14) and you've got to give musicians of their caliber the feeling that they are doing something more than just playing a vaudeville show—because they are.

The fact that the band isn't seen on a show of this kind is just that much more of a challenge. You've got to make it felt by the audience."

"You know," said Vic with a grin, "like all the rest of the guys in this business, I still feel that I have something I want to prove about music. When musicians, even those who are just doing their jobs as professional men to earn a living, lose that feeling, they ought to get out of the business."

The professional's job is to turn out the best music he can, always trying to make it a little better, within the limits of the particular medium with which he is working.

No Apologist

"I've never felt that I had to apologize to anyone for anything I ever did, because I always put

Manhattan Televiewpoint

By RIA A. NICCOLI

INCIDENTAL IN-TELE-GENCE:

Now that folk-singer Harry Belafonte has made such a definite video impression on Jackie Gleason's show, other TV offerings for him are following close on each other's heels—among them the Mel Torme show and the Kate Smith stanza . . . Fred Waring's 15-year-old son is leading his own high-school band . . . The man who creates those virtuous original scores for DuMont's *Cosmopolitan Theater* is John Gart, who also composes incidental music for other TV productions.

Brilliant song-satirist Ronnie Graham made his long-awaited TV

the best I had into the job plus a little extra something. I think it's that extra something that pays off—even when it's a thing like that *Beer Barrel Polka* I did for the Andrews Sisters. That record is STILL selling!"

That was our cue to ask Vic our stock question: If he had a show of his own on TV, what would he do with it?

"I'd have a dance band type of orchestra," he replied without any time spent in pondering the query, "because I think that the possibilities for musical expression in music units of this kind, such as have been developed through the years of dance, recording, radio, and studio work, are much greater than most people realize.

Always of Interest

"Rhythmic music will always provide an interesting medium in which to produce exciting, stimulating music. Just listen to Prado! However, we still have to face the fact that a band or orchestra in itself does not have sufficient visual appeal to hold up a television show on its own. So I would combine my musical numbers with dancers—and a good singer.

"I guess," said Vic, "if I had my own show it might turn out to be very much like the Dinah Shore show. So maybe I'll get my chance to prove something about music and television working with Dinah."

Let Others Have Video—I'll Stay In The Ballrooms, Says Anthony

By DON FREEMAN

San Diego—"Television? Not for me. Not me at all," said Ray Anthony. "That's for a pioneer and I'm no pioneer. I'm not going to get my feet wet in television until somebody knows exactly where dance bands fit in."

Anthony was reminded that the

debout on CBS-TV's *Mike and Buff* show the beginning of many more WOR-TV's *Buster Crabbe Show* was responsible for a new twist in kiddie program technique when pianist Elliott Lawrence gave piano lessons for the viewing small-fry recently . . . People who heard Imogene Coca sing *Me and My Imagination* on NBC-TV's *Show of Shows* are wondering why, with such a warm and persuasive voice, so much accent is always placed only on her acting?

BRIEF TELETYPE: BETTY ANN GROVE: Though only 22 now, Betty Ann Grove had been singing in nightclubs and with hotel bands for quite a while before she made her first TV appearance on the first telecast of *Stop the Music*, in early 1949. Apparently ABC's mystery melody vehicle proved to be the turning point of her career, for shortly after she went into the show she auditioned for—and got—a leading role in Cole Porter's *Kiss Me, Kate*.

For six months, every Thursday night, Betty Ann would rush to ABC's Ritz theater on 48th street, change into her TV costume, hurtle on stage for her numbers, change again into her first-act *Kiss Me, Kate* clothes, and dash for the Shubert theater on 44th—generally just barely in time for her cue. All this after a full day's rehearsal. If she herself was exhausted, however, it doesn't seem to have affected the quality of either of her performances.

After a few months on the stage, Betty Ann heard about the new Bert Parks daytime television show being formed, and coincidentally found life in the legitimate theater beginning to pall as compared with performing for video audiences. Since she worked so well with Bert already, Betty Ann tried out for the new show, into which she fitted perfectly.

Now Betty Ann does three shows a week on the NBC network, each of which provides her with different numbers and utilizes little sketches, thereby enlarging her professional repertoire. She is still a little amazed when she thinks that she actually came to New York to get into the theater, had to hit television first, finally got the theatrical part she'd been longing for, and then found it was television she'd wanted after all!

subject of video had been raised in the same Mission Beach ballroom dressing room some time back whereupon Tommy Dorsey exploded so you could hear him over to Frenchman's Flat, Nev., where they are used to such things. (*Down Beat*, June 29).

Gets Dramatic

"Well, that's Tommy's way," said Ray. "He gets pretty dramatic. I'm no Dorsey. I don't hate television. Far from it. In fact, I like it. I don't even think it hurts you on one-niners, either. And the fights, the world series—what could be greater?"

"But for bands, I don't know. After all, what's in it for the people at home—just watching horns and saxes. Even Freddy Martin, who had a pretty good gimmick, ran into trouble and Freddy was

putting on a production number with every song they played."

Ray, who is a pocket-sized or deflated edition of Cary Grant, holds that he has enough to do keeping his band No. 1 in the nation, which is the honor accorded it by the record spinners.

Down the Middle

"The way I see it," he said, "we're not going for any particular sound. We're playing it down the middle, you might say. Stan and Woody, for example, are over on one side and maybe Lombardo and Sammy Kaye are on the other. Well, we're in the center road, trying to please a lot of people."

The Miller sound?

"Actually, we're getting away from Glenn's sound pretty much. Maybe it sounds like big words or

(Turn to Page 5)

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Anthony Re TV

(Jumped from Page 4)

something, but what we're trying to do is carry on the Glenn Miller tradition rather than imitate any sound he had.

"I owe practically everything to Glenn. When I joined his band I was just a punk kid, 18 years old, playing a horn. You couldn't help but learn something in Glenn's band even if you weren't consciously trying to pick up tips on how to run an organization. That was his big suit — organizing. Glenn was the greatest organizer this business ever saw."

"After the war I decided to take everything I had learned from Glenn and form my own band and build a reputation along a Miller tradition. Tex had the big start, though."

"Trouble was, I don't think Tex Beneke ever really dug the Miller style. I like Tex, and he's a fine swing sax man, but I think that's the reason he hasn't gone as far as he should. He doesn't really enjoy playing Miller style."

"I like it myself," said Ray. Then, as an afterthought: "Besides, this is a business we're in."

Capsule Comments

Alan Dean
Old New Orleans,
Washington, D. C.

Washington—After reading the rave reviews about Alan Dean (a local paper said he would do more for Anglo-American relations than Princess Elizabeth's visit) we were a little skeptical. Nobody could be quite that good.

We were wrong. Watching the British poll-winning ballad singer for the first time, we realized that his American debut in this D.C. club might be the first rung on a ladder that would reach very, very high.

Alan Dean proves an important point: that it is possible to sing in perfectly good taste, sing good songs instead of tired novelties, sing with a warm, friendly personality but without corny gestures, and still be infinitely commercial.

In other words, Alan won't have to go off on any wild goose chases after financial success. It will come

to him if he just keeps on thrilling the people the way he thrilled them here.

His style is modern, his voice rich and full, and although there are moments that suggest such influence as Sinatra and Eckstine, there are indications that before long he will be as big as either of them, because he is just as individual.

We hope Alan will stay here indefinitely—long enough to wind up as a gladly adopted son, a Dean of American singers. —Al Portch

Johnny Smith
The Albert, NYC

New York—Until we caught him on a few TV shows and records with the BG sextet, we had never heard of John Smith, though the name seemed vaguely familiar.

Visiting an east side spot called the Albert (last spring it was the Jicky), we were pleasantly surprised to find that this young man from Birmingham is producing music much rarer than his name.

It's not really a trio. It's Johnny Smith, guitar soloist, accompanied by Sam Bruno, whose bass follows him beautifully, and Bill Ladley, who is equipped with snare, cym-

**Gold In, Cohen Out
At Teddy's Chateau**

New York—Pianist Sanford Gold moved into Teddy's on 54th street recently, replacing the Teddy Cohen trio.

Gold has Don MacLean on drums and Joe Shulman on bass.

bal, and a conga drum.

Men like Johnny (and, of course, the fabulous Tal Farlow) will help redeem the guitar by reconciling its melodic and harmonic Spanish origins with the single-string concepts of modern jazz. Smith plays fully chorded melody choruses, follows them with fleet single-string solos, and generally uses the full resources of the instrument. He also gets a mellow sound, the kind you hear all too rarely from electric guitars.

The Lilli Palmer TV show, for which Johnny furnished the sole musical setting, may have given you a slight idea of his talent. Having heard him in person, we look for TV to provide him with wider projection than the confines of the Albert can offer. —Jen

by THE SQUARE

Kay Starr and Vic Schoen, who surprised even their close friends by getting hitched in Mexico, will have to repeat the ceremony in this country when his divorce is finalized . . . Ed Sullivan carried a hot exclusive a few columns ago that the Gene Krupas are reconciling. This surprised Gene and Ethel no end, especially since they haven't been broken up, at least not since their marriage some years ago.

The Johnny Guarneri quintet is holding Tuesday night sessions at Lou Terrasi's . . . Knobby Lee, trumpet player, and Pegge King, former Flanagan chirp, are caring . . . Joe Thomas, tenor (the ex-Lunceford one), moved his band over from King to Mercury records . . . Martha Hillian is now playing intermission piano at Cafe Society . . . Some thief stole a library of 200 scores from the auto of Al Lombardy in Manhattan.

Lee Castle goes into Roseland (NYC) on Dec. 22 for an indefinite stay . . . Sidney Bechet, in his only New York appearance of the season, did two sessions at the Central Plaza for Jack Crystal and drew more than 1,400, including plenty of middle-aged family trade . . . Separation of the Billy Butterfields was made legal in Florida . . . Ben Bart has sold 28 unreleased Hub sides by Tab Smith to King and Mercury.

Marcie Miller from a Cleveland singing group, is the new Ray Anthony pigeon, succeeding Gloria Craig. Buddy Wise, tenor, who was laid up with jaundice, rejoins the band at the Statler this month . . . Arnett Cobb's group at Birdland had three new faces; Charles Ferguson, tenor and bary; Ed Lewis, trumpet, and Gene Wright, bass . . . Ray McKinley is taking a 14-piece band on the road, using his old book and new scores by Eddie Sauter.

Tippy Morgan, former Thornhill alto, is selling records at the Capitol branch in Los Angeles . . . James Peterson, ex-Jordan pianist and arranger, is a daddy again, a son named Bruce. The Beat called their last baby, Jamie, a boy, too. She isn't! . . . Phil Field has joined the McConkey booking office staff in Chicago . . . The Ralph Gleasons had their second child, another girl, on Nov. 25. They named her Stacy.

**WMGM To Air
Dixie Broadcasts**

New York—Plans were almost completed at prestime for a unique series of live Dixieland broadcasts, to be heard Monday through Friday from 8 to 8:30 p.m. over WMGM here.

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CHICAGO BAND BRIEFS**Dixieland Takes Over In Windy City's Loop Again**

By PAT HARRIS

Chicago—This town is crawling with Dixieland bands, and most of them are extraordinarily good. Not only are the long-time outposts happily piping in the patrons, but Dixieland has again taken over the loop. The Capitol lounge, which had Dizzy Gillespie as its previous name^o, outfit, brought in PeeWee Russell; the Preview, after starting out with the Big Four, is currently housing Pete Daily's unit from the west coast, and the Hollywood lounge, which had nothing of jazz interest, has a new Dixie band headed by Wally Wender.

Only the Blue Note is, at present, hewing to a more modern line. The Flip Phillips-Bill Harris group and Oscar Peterson's trio end their three-week stay on Dec. 20, with Duke Ellington's band opening the next day for two weeks.

In fact, the modernists will have to depend more and more on such spots as the Copa, just north of the loop, where Jackie Cain and Roy Kral have established themselves, or the Streamliner, towards the west, for the unusual treat afforded by singers Lurlean Hunter and Lucille Reed, pianist-vocalist Ernie Harper, and organist Len Strand. The Hi-Note, long a haven for jazz fans who can get along without *Muskrat Ramble*, is now the Charm club, specializing in the type of shows found in most other N. Clark street spots.

Anita O'Day, who was on the first jazz bill the Hi-Note presented, three years ago, worked there the last weekend of its existence under that name. She may, by this time, have opened at a new place called the Flame, on the site of the old El Morocco on the south side.

Detour for Danny

Another spot which has been musically inactive for some time is Dee Gould's Detour, on Howard street. Danny Alvin took his Dixie group there after leaving Isbell's. Muggsy Spanier will hit the street, about a block away, on Dec. 21 when he opens at the Silhouette. Until then, drummer Don Osborne's modern outfit will hold down the fort, with another drummer-led group, that of Jack Greene and spotter tenor Kenny Mann, playing the Monday and Tuesday off-nights.

Billy Chandler's Benedict's, with Mel Grant on piano, replaced Art

Down Beat covers the music news from coast to coast.

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**SWINGIN' THE GOLDEN GATE****'JATP' Outpulls Ringling Brothers In Frisco Area**

By RALPH J. GLEASON

San Francisco—The largest crowds and the most money ever enticed indoors by a jazz attraction flooded the San Francisco Civic auditorium and the Oakland auditorium arena in mid-November when Norman Granz brought *JATP* to town. Believe it or not, Granz' three-king circus grossed approximately \$37,000 in three nights, including Sacramento.

On a Friday night they sold out in Sacramento for a \$6,600 gross. On Saturday night they grossed approximately \$19,000 (believe it or not) in San Francisco, where 400 extra seats had to be put in at the last minute to accommodate the crowd. The fire department stopped admissions when they reached a little over the 8,000 mark. In Oakland the gross was a mere \$12,000, with around 6,000 people in the house.

Understatement

To say that the audience was enthusiastic is the understatement of the decade. When Gene Krupa finished his drum solo in San Francisco, a block of youngsters in the front and center section literally stood up and cheered, led by one of their number, an obvious refugee from the football field.

The crowd, while mostly the young hard-heeled set, was laced with some graying heads, and a number of old blues who kept yelling for *Sing, Sing, Sing*.

Actually *JATP* outdrew Ringling Brothers. When the latter played a weekend stand here this summer they got only 6,000 people into the Cow Palace, which is like a crowd of 1,500 in Madison Square Garden.

Best Solo

Best solo of the San Francisco concert, to these ears, was blown by the impresario himself when he riffed out on that old lick "mornons in the audience . . . happy to give your money back . . . rest of us enjoy the concert." With time, he can develop into a star attraction on his own. He got almost as much applause as the drum solo.

Mabel Mercer Cuts First Sides In Years

New York—Mabel Mercer, English singer who has been an east side favorite here for many years, cut her first record session in a decade when a deal was set for her with Atlantic records recently.

New York—Johnny Desmond was due to cut his first sides for Coral last week.

Desmo, who made *C'est Si Bon* and other hits for MGM, recently switched to the Decca subsidiary under a new two-year contract.

Eldridge, Bechet, McP. Add To Boston Activity

By NAT HENTOFF

Boston—Pre-holiday activity has been unprecedentedly nameful here. The Hi-Hat returned to an import policy after several weeks of local jump bands. Roy Eldridge followed Stuff Smith on Nov. 28, and neologist Slim Gaillard returned on Dec. 5 for three weeks.

The pleasantly macabre showman did extremely well at the Hat in October, and promises to exceed even that run of business this time around.

Bechet Back

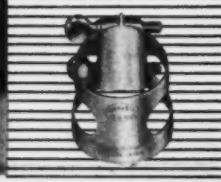
Another autumnal success has been reengaged at Storyville. Sidney Bechet opens on Dec. 10 for three weeks with Big Chief Russell Moore, trombone; Arthur Trapier, drums, and Red Richards, piano. The indestructible New Or-

leanian has always been a strong attraction in this Dixieland-conscious town.

Sarah Vaughan has just ended a week at Storyville; she was preceded by Charlie Barnet's new sextet. No one has yet equalled the early season success of the George Shearing quintet, which scored again during its late November one-niners in the area with Billy Eckstine.

Austin High alumnus Jimmy McPartland led a band into the Savoy after Jimmy Archey's lengthy stay. With Jimmy, whose horn work is of an increasingly mature quality, were ex-Wallerite Gene Sedric on clarinet and the much underestimated Vic Dickens on trombone.

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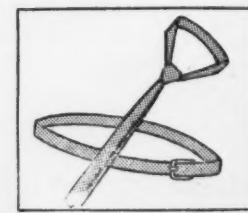
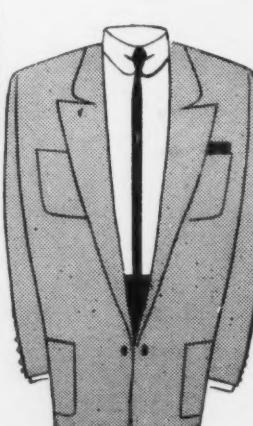
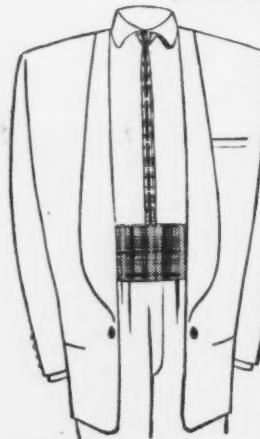
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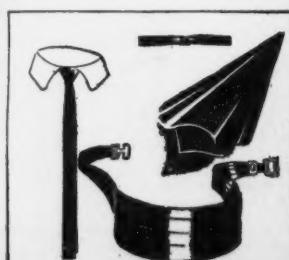
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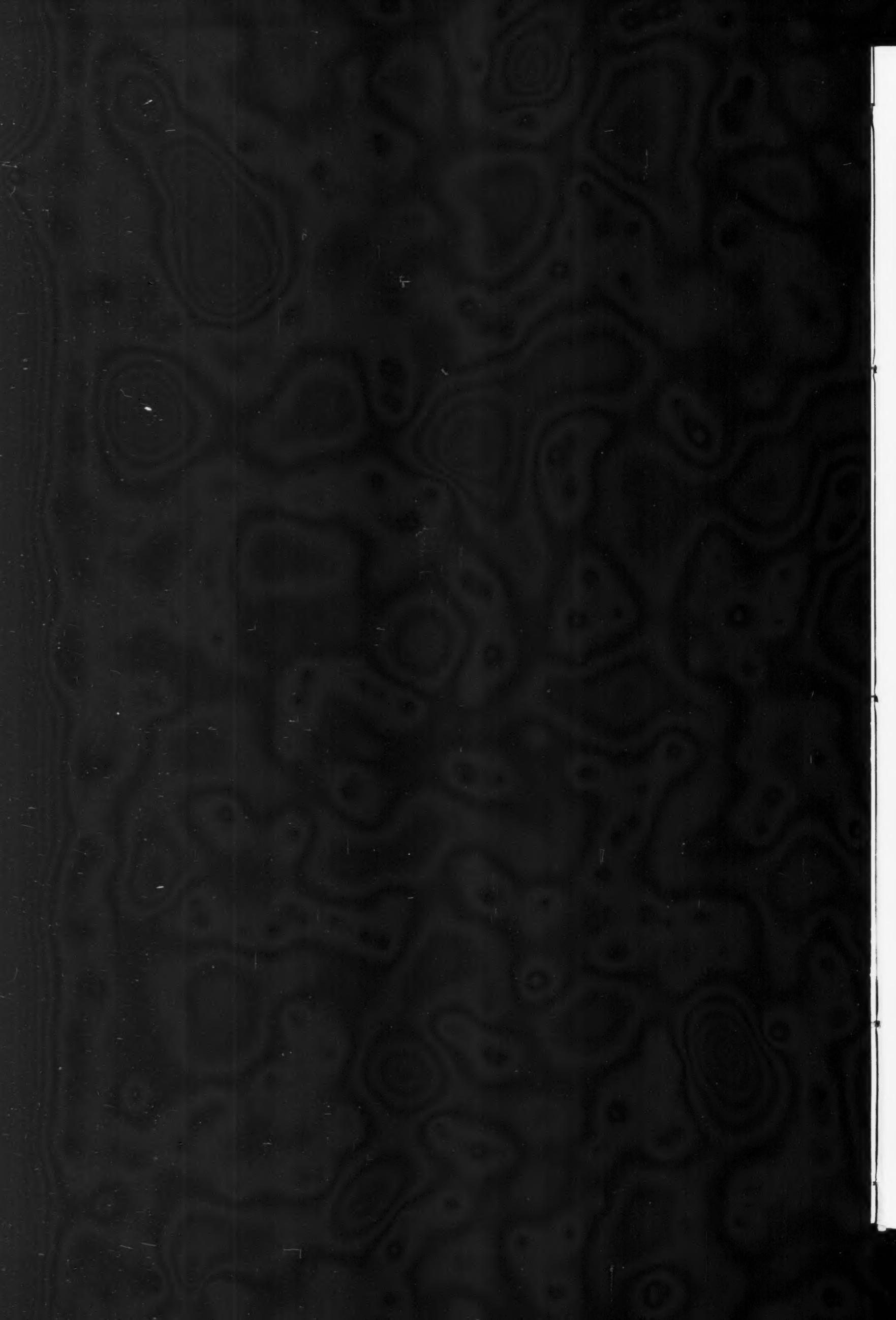
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Les and Mary

THE HOLLYWOOD BEAT

One More One-Man Band Appears On The Scene

By HAL HOLLY

Hollywood—When the record reviewers add up their scores for the year 1951 and make their selections for "Best of the Year" and "Worst of the Year" there ought to be some votes on both sides for Geordie (pronounced "Geordie") Hormel's Chinatown and its equally disturbing partner, *The Shiek of Araby*.

These little items are to be found back to back on the MacGregor label, a company chiefly active in the transcription field, but which from time to time puts out some jazz specialties, such as the offerings of Ed Skrivanek's Sextet from Hunger.

Whether Geordie's offering is a jazz specialty or something else we don't know, but whatever it is, it's different.

Same Gimmick

In case you haven't caught up with this record, or even if you have, you will want to know how anything like this could happen. Well, Chinatown and its partner, as some listeners have suspected, are the product of this multiple, or composite, recording trickery that has done so much to add to the already troubled state of the music business.

Yep, Geordie did every last note of it himself. He is reasonably certain that on Chinatown (he's pretty vague about *The Shiek*) he has combined the music, or at least the sound, of four pianos, a celeste, vibes, and a Hammond organ.

There are no drums. Geordie doesn't play drums, so he got around that difficulty by standing in front of the mike and slapping himself on the belly to produce those very exciting percussion effects heard on the introduction. He says that "the right sound" was obtainable only by stripping to the waist and striking himself with cupped hands directly over the navel.

Fooled with Words

And of course there is Geordie's vocal, on which he somehow managed to confine himself to one voice, plus a few ad lib inserted as afterthoughts. He also, it will be noted, tinkered with the lyrics, interpolating some material of his own on the verse, and the material must have been okay, for three days after the record was out he married the young lady to whom the "special lyrics" were addressed.

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THE Tone Heard 'Round the World

timately, he speculates, he'll have his own recording company, write his own songs, and record all of his own records on his own various instruments.

Note: underneath Geordie's humor and sound effects on those records we think we detected more than a spark of genuine talent—but for what, we're not sure. (Ed. Note: For further study of the current one-man band fad, see Gene Krupa's story on page 2.)

HOTSPOTTING: The Firehouse Five Plus Tuba & Banjo is again holding forth on Monday nights at the Beverly Cavern, and operator Rose Stanman has increased Ben Pollack's stint from three to four nights a week (isn't this where we came in?). Rose, who is out to prove that Dixie is not dead, wants it known that she did NOT patch up her differences with her ex-partner Sam Rittenberg over the Dixie issue. She bought him out, and Sam has departed from the premises. . . The Royal Room all-stars, headed by Jack Teagarden, have taken over the Sunday afternoon sessions at the Hollywood boulevard spot, with piano interludes by Carroll Fuller. Yep, there's life in the old town yet.

SOUNDTRACKING: Roberta Lee, ex-band singer who drew one of her best movie spots to date in RKO's *The Blue Veil* (she was the understudy who edged out the aging musicomedy actress played

(Turn to Page 11)

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Geordie Manages To Mystify Wife



Hollywood—The young man at the piano is Geordie Hormel, and if you have heard his "one-man-band" multiple recordings on the MacGregor label you may be surprised to see that there are no white-coated men standing by with straitjackets. Hal Holly introduces Geordie in his column in this issue. That's Mrs. Hormel introducing what might be polite mystification. You may have met her on the screen in *An American in Paris*. Sure—Leslie Caron!



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Another Poll Becomes History

The 15th annual *Down Beat* band poll becomes history with this issue, and complete tabulation of the votes and final announcement of the winners will be found on other pages. We believe that this was the finest and most representative poll of the entire 15-year period.

Certainly the interest this year exceeded that in other recent contests. More ballots were submitted, at least 50 percent more than in previous years, or at least since the poll was made manipulation-proof by restricting the franchise to *Down Beat* subscribers or readers who sent in coupons to obtain their official ballots.

Selections were spread over a wider field this year, that is to say, half a dozen or more candidates were grouped in or near winning positions in the various categories and some of the races for honors were very hot indeed. Many new names in the ranks of musicians and vocalists were well in the running and made good showings even if they did not actually win.

Voters for the most part observed the rules and the deadlines, as outlined in previous issues of the *Beat*, but there were a few exceptions. More than 100 readers, for example, mailed in coupons on or after the closing date of Nov. 20, so it was impossible to mail blank ballots to them in time for participation.

Then there was the enthusiastic but misguided group of Tony Bennett fans, all in Brooklyn, who wrote and mailed 749 postcards, plus four blank ones and one notice of a meeting at P.S. 105 on Nov. 21, in an attempt to push their boy to the top in the ranks of favorite male vocalists (without band). A dozen or more postals came in from the vicinity of Boston on Bob Eberly.

Obviously the entire purpose of the band poll would be defeated if we violated our own strict rule and accepted as valid any votes except those submitted on official ballots. We mailed blank ballots to approximately 10,000 regular *Down Beat* subscribers. We made them available to all readers by the simple expedient of clipping a request coupon and sending it in. Many additional hundreds took advantage of this opportunity.

So our poll is not a "closed" one by any definition. But one of its greatest merits is that no press agent, no fan club, no manager, or no individual candidate can flood the poll with solicited votes, spurious or not spurious, with postcards or handwritten selections not on official blanks! Whether you agree with all the results or not is a matter of musical taste, but certainly they are an accurate and honest reflection of the opinions of the readers of this newspaper.

We have arrived at only one decision concerning any change in next year's poll. For the 10th year in succession, Spike Jones has won, and handily, the dubious title of King of Corn. It has served him well in the promotion of his carefully planned campaign as "musical deprecator," but he must be tired of all this running. So with his 10th victory in hand, we declare Spike the all-time King of Corn and grant him permanent possession of the title, as well as of all his cups.

The category will be eliminated from the voting in 1952, principally because we can't think of anyone else who would want it. Instead, we will add the classification of vibes to the roster of the all-star band, since most of the choices in our miscellaneous instrument group are vibes players and the instrument itself is becoming more and more a standard one

Danny Wails



Hollywood — Danny Thomas, the comedian whose act includes a turn as a wailing Syrian, here wails a bit on trumpet to entertain the musicians on one of the sets of the movie *I'll See You in My Dreams*. Danny plays the leading role of Gus Kahn in the film, but he doesn't play trumpet in the picture. Danny calls this pose a representation of Kirk Douglas making like Harry James in another Warner film, *Young Man with a Horn*.



"Okay, so his tone is nowhere . . . but look at the name he has!"

CHORDS AND DISCORDS

Bode Plans To Stay

Hollywood

To the Editors:

In regard to Rolf Ericson's article in *Down Beat*, Nov. 30, I want to add that although some days were pretty cigarettey, I never picked any up off the streets.

As far as life for a musician in the U. S. goes, all I can say is that I only gained in the four years I've been here, and I'm planning to stay, as an ambassador for Denmark.

Frank Bode

P.S.: And Stan didn't smoke!

RAGTIME AND MARCHES ON

NEW NUMBERS

PETERSON — A son, Bruce Lamar (7 lbs., 4 oz.), to Mr. and Mrs. James L. Peterson, Oct. 5, in Los Angeles. Dad is former Louis Jordan pianist and arranger.

RODGERS — A son, Christopher David, to Mr. and Mrs. David P. Rodgers, Oct. 13 in San Diego, Calif. Dad is pianist, arranger, composer, and bandleader.

SHULIK — A son to Mr. and Mrs. Morris Shulik, Nov. 5 in Philadelphia. Dad is violinist with the Philadelphia symphony.

WISWELL — A son to Mr. and Mrs. Andrew M. Wiswell, Nov. 10 in New York. Dad is exec in charge of recordings at Muzak; mom is former actress Mary Hull.

TIED NOTES

COLEMAN-MARDEN — Roger Coleman, recording artist, and Lee Marden, secretary at Barton Music, Nov. 24 in Greenwich, Conn.

JORDAN-JOHNSON — Louis Jordan, saxophonist and leader, and Mrs. Florence Hayes Johnson, dancer, Nov. 14 in Providence, R. I.

LAUBACH-LYNOTT — Jack Laubach, trumpeter with Ray Anthony, and Cissy Lynott, dancer, Dec. 17 in New York.

LAVELLE-ELLIOTT — Tommy Lavelle, drummer, and Peggy Elliott, Dec. 1 in Pittsburgh.

MULLER-DOMENICK — Al Muller, lead trumpet with Roy Stevens, and Emily Domencik, Oct. 27 in New York.

RAND-ANUZIS — Les Rand, guitarist and singer with the Trail Blazers, and Anne Anusis, Nov. 6 in Philadelphia.

FINAL BAR

AZCARRAGA — Rogorio D. Azcarraga, 58, president of RCA Victor's Mexican branch, recently in Detroit.

BESSERER — Ed Besserer, 73, musician and former theater operator, Nov. 4 in Austin, Texas.

BURNS — Thomas B. Burns, 68, one-time John Philip Sousa bandleader and later a theater musician, Nov. 8 in Fort Worth, Texas.

COTTERELL — Edward A. Cotterell, 60, pianist, recently in Chicago.

FOLEY — Mrs. Eva Overstake Foley, 34, wife of folk singer Red Foley, Nov. 17 in Nashville, Tenn.

GROUNBERG — Maurice Grunberg, 64, former first violinist with the Boston and Detroit symphonies and a member of the New York Philharmonic and NBC and CBS staffs, Nov. 14 in Boston.

GUSTAT — Joseph Gustat, 62, trumpeter with the St. Louis symphony and later president of the St. Louis Band Instrument Co., Nov. 18 in Orlando, Fla.

HANSEN — DeForest Hansen, 58, member and official of Local 47, Los Angeles, Calif.

KRUGER — Brunon Kruger, 52, leader of a polka orchestra, Nov. 17 in Wilkes-Barre, Pa.

LEAVITT — Arthur Leavitt, 56, violinist, recently in Los Angeles.

MAYHEW — William P. (Billy) Mayhew, 62, songwriter (*It's a Sin to Tell a Lie*), Nov. 17 in Baltimore.

MCINERNEY — John E. McInerney, 55, advertising and publicity director of the Paramount theater in New York since 1926, Nov. 14 in Brooklyn, N. Y.

MILLER — Clarence Miller, 46, member of the Dallas symphony and former leader of his own band, Nov. 4 in Dallas.

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'Hollywood Beat'

(Jumped from Page 8)

by Joan Blondell), did not do her own vocal in that sequence, even though she was hired for the part because she was a singer. Producers decided her voice too closely resembled that of Joan (who did her own singing), so the song for Roberta's bit was dubbed by June Salvin. Connex Boswell, from whom not enough is heard these days, headlines a musical featurette completed recently by Will Cowan at Universal-International. In the same short were Ada Leonard's all-gal ork and the new Freddie Slack trio.

DOTTED NOTES: Joe Norman, the musician and former band-leader who won a \$50,000 damage suit against the Hollywood Palladium following an altercation with attendants there in which he was severely roughed up, is now the operator of the Ninety-Niner club, a Beverly Hills cocktail lounge,

currently featuring Joe Rotondi's solo piano. Looked like high-note Maynard Ferguson and starlet Kay Brown would be Mr. and Mrs. by the time this appears, but their plan to make a USO tour to Korea together as a honeymoon had to be dropped because Maynard is not a U.S. citizen. So they'll do their share of camp shows stateside.

BEHIND THE BANDSTAND: Despite those reports that Stan Kenton's dance band date at the Hollywood Palladium last spring was a financial fiasco, the dancery's new operators are dickering with Stan for a date next summer, meaning, in our opinion, that Stan's prestige value, enhanced by his concert tour, has increased his value as an attraction. Too bad other "composers" who cash in on their working over of old public domain ditties aren't as honest about it as Paul Mason Howard, zithier who produced *Shrimp Boats* (which he describes as a "hot waltz") from a 300-year-old minuet. Says Paul:

"Composing is just another word for remembering old melodies that everyone else has forgotten."

MOVIE MUSIC

Louis Pleased With Role In MGM's 'Glory Alley'

By CHARLES EMGE

Hollywood—For those who have hoped that some day Louis Armstrong would find himself in a movie role worthy of his ability, we have words of cheer. *Glory Alley*, in which Louis has his first bona fide screen role and which went before the cameras at MGM as this was written, may not come up to everything Armstrong admirers expect, but it gives promise of being far above anything he has done previously in Hollywood.

Louis plays the role of Shad, trainer and confidante to a heavyweight fighter (Ralph Meeker), a New Orleans boy who runs into psychological difficulties in his quest for the title, and the usual romantic difficulties in winning the

girl (Leslie Caron).

Much of the action takes place in a New Orleans nity operated by Meeker's manager (Gilbert Roland), a nity called the Punch Bowl (how's that?), which has training quarters attached so that it's only a short jump for Roland's fighters from the bar to gymnasium.

That's about all we were able to learn about *Glory Alley* as it got

Los Angeles Band Briefs

Harry James back in town from recent tour and doing Friday and Saturday nights at Casino Gardens.

Louis Armstrong All-Stars, reassembling here for date at the Oasis Dec. 18 through New Year's Eve, expected to line up same as when crew disbanded, with Earl Hines, piano; Barney Bigard, clarinet; Dale Jones, bass; Russ Phillips, trombone; Cozy Cole, drums, and Velma Middleton, soprano.

Pete Cavanaugh's date at Surf Club originally set for two weeks starting Nov. 29 was postponed due to illness of Cavanaugh. Joe Venuti quartet was to hold stand pending Cavanaugh's recovery.

Top Notes: vocal-instrumental unit, set by Art Whiting office as intermission combo during Lee Brown's Christmas week stand at Hollywood Palladium.

Burt Johnson, trombonist formerly with Pete Daily, now heading Monday (off-night) crew at Sardi's. At this writing had Carroll Fuller, piano; Tommy Randolph, drums; Cappy Lewis, trumpet, and Mattie Matlock, clarinet.

underway, except that Jack Teagarden also has something to do in it and that Louis had pre-recorded, among other things, three standards—*Oh, Didn't He Ramble*, *Rampart Street Parade*, and *Free As A Bird*. These were cut with a small group which, in the picture, is to be seen as a New Orleans marching jazz band of the type that by legend does the honors at funerals before and after burial.

Jazz purists will no doubt be a bit shocked to learn that Louis and Jack recorded their soundtrack stints with members of the MGM studio orchestra (some with a small combo comprised of Milt Raskin, piano; Frankie Carlson, drums; Jack Marshall, guitar; Artie Shapiro, bass, and Gus Bi-vona, clarinet).

When we visited Louis on the set during the first day's shooting, we found him in his private dressing room, which is right between those of Meeker and Miss Caron, busily studying the script. He said: "These words are easy to memorize. Just like I talk. A real acting part like I've always wanted."

So let's wait and see how it turns out.

Movie Music Reviews

Starlift (Doris Day, Gordon MacRae, Gene Nelson, et al). Purportedly the story of how the movie folk have been extending themselves above and beyond the call of duty to brighten the lives of wounded vets in military hospitals, *Starlift* is well studded with neatly inserted musical numbers and ends with the usual "show-within-a-show" production number.

Several of the musical numbers come out better than usual due to the use of small instrumental groups as backing for the vocal sequences, a refreshing change from the typical staff orchestra treatments.

Examples: Doris Day and Gordon MacRae in *You're Gonna Lose Your Gal* backed by a trio (visual and on the soundtrack) headed by pianist Buddy Cole, and Jane Wyman putting a real jump into *I May Be Wrong* to the lightly swinging Ernie Felice quintet.

Sunny Side of the Street (Frankie Laine, Jerome Courtland, Billy Daniels, and Toni Arden). After years of filmusicals dealing with behind-the-scenes life in radio, the stage, and the movies, Columbia is first with one about the off-stage side of video, but doesn't go very far with the idea. In fact, it's barely far enough to supply the flimsiest of stories on which to hang a set of song sequences by Laine, Toni Arden, Daniels, and Courtland.

It's mostly music and on this basis holds up surprisingly well, at least for those who haven't heard it all too many times before. The top songs: by Laine—*Sunny Side of the Street* and *Gonna Live Till I Die*; by Daniels—I Hadn't Anyone Till You and I Get a Kick Out of You; by Miss Arden—Come Back to Sorrento; by Courtland—Let's Fall in Love. It all adds up to what movie trade mags call a "slick package of entertainment."

(Advertisement)

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Final Results Of Band Poll

(Jumped from Page 1)

Buddy DeFranco

Tex Beneke

Jimmy Dorsey

Gene Krupa

Elliet Lawrence

Perce Prado

Freddy Martin

Claude Thornhill

Guy Lombardo

Sammy Kaye

Paul Weston

Ted Heath

Reipha Marterie

Duke Ellington

Buddy Koster

Vernon Monroe

Bob Crosby

Buddy Johnson

Dick Jurgens

Neal Hefti

Hal McIntyre

(None Under 10 Listed)

COMBO-INSTRUMENTAL

George Shearing

Red Norvo

Charlie Ventura's Big Four

Louis Armstrong

Dave Brubeck

Lennie Tristano

Stan Getz

Benny Goodman

Johnny Hodges

Art Van Damme

Terry Gibbs

JATP

Art Hodes

Red Nichols

Les Paul

Count Basie

Miles Davis

Mickey Gilkespie

Mugsy Spanier

Errol Garner

Nappy Lamare

Charlie Parker

Gene Ammons

Louis Jordan

Bill Stanton

Barbara Carroll

Bobby Hackett

Bob Phillips

George Auld

Art Tatum

Three Flames

Kid Ory

Lester Young

(None Under 10 Listed)

COMBO-VOCAL

Mills Brothers

Billy Williams

Page Cavanaugh

Amed Brothers

Pied Pipers

Modemates

Big Spots

Rovers

Four Freshmen

Deep River Boys

Weavers

Dave Lambert

Andrews Sisters

Orioles

Starlighters

Bill Noves' Upstarts

Dixie Sisters

Fontaine Sisters

Skylarks

Four Knights

Chordettes

Delta Rhythym Boys

Mariners

Honey Dreamers

Jackie Cain-Roy Kral

Heatherettes

Golden Gate Quartet

Marty Moore

DaMarco Sisters

Bobo Gonzales

Sportsperson

(None Under 10 Listed)

MALE SINGER-NOT BAND

Billy Eckstine

Frank Sinatra

Frankie Laine

Perry Como

Nat Cole

Louis Armstrong

Bing Crosby

Mel Torme

Hank Jones

Tony Bennett

Tony Martin

Bill Farrell

Vic Damone

Johnny Hartman

Guy Mitchell

Art Lund

Eddie Fisher

Champ Butler

Billy Daniels

Bob Eberly

Gordon MacRae

Jack Honkall

Dick Haymes

Mario Lanza

Dean Martin

(None Under 10 Listed)

HANDS ACROSS
THE SEA DEPT.

London—A unique experiment

in vocal duet records was under-

taken recently when Jo Stafford

and British singer Teddy Johnson

made two joint sides 6,000 miles

apart for release on both British

and American Columbia.

One side, *The Moment I Saw*

You, was taped here with Johnson

accompanied by Norrie Paramor's

orchestra, to which Jo's voice was added

later.

For the coupling, *There's a**Small Hotel*, Jo made her part in

Hollywood accompanied by Paul

Weston's orchestra and the tape

was flown to London for the addi-

tion of Johnson's voice.

Buddy Greco	15
Merv Griffin	14
Don Cherry	14
Don Cornell	13
David Allyn	13
Alan Dale	13
Tommy Edwards	13
Earl Coleman	11
Johnnie Ray	11
Joe Mooney	10

(None Under 10 Listed)

GIRL SINGER-NOT BAND

Sarah Vaughan	1,121
Ella Fitzgerald	703
Doris Day	331
June Christy	250
Patti Page	171
Fayzelle Lee	131
Kat Stern	115
Rosemary Clooney	112
Billie Holiday	109
Jeri Southern	85
Mary Ann McCall	62
Toni Arden	55
Jo Stafford	48
Dinah Shore	45
Anita O'Day	43
Fran Warren	33
Sammy Wright	27
Dionne Washington	24
Lena Horne	22
Helen O'Connell	20
Mary Mayo	17
Margaret Whiting	15
Ann Hathaway	15
Lurleen Hunter	15
Merle Tilton	15
Betty Bennett	12
Mildred Bailey	11
Sammy Kaye	11
Ann Stevens	11
Lee Sumac	11
HeLEN Forrest	10
Lucille Reed	10

(None Under 10 Listed)

KING OF CORN

Spike Jones	9,668
Guy Lombardo	803
Ralph Margan	158
Sammy Kaye	154
Vernon Monroe	104
Les Paul	99
Red Ingle	70
Firehouse Five	59
Sam Kenton	41
George Shearing	39
Dizzy Gillespie	38
Slim Gaillard	24
Stan Kenton	20
Sammy Kaye	18
Mitch Miller	18
Ivan Garber	16
Arthur Godfrey	16
Lawrence Welk	15
Mickey Katz	15
Harry James	15
Larry Fenton	15
Horace Heidt	15
Louis Armstrong	11
Tommy Dorsey	10
Billy Eckstine	10

(None Under 10 Listed)

ALL-STAR BAND

Maynard Ferguson	960
Miles Davis	522
Dizzy Gillespie	450
Louis Armstrong	295
Harry James	171
Roy Eldridge	161
Bobby Hackett	148
Shorty Rogers	148
Stan Kenton	131
Wild Bill Davison	129
Wild Nichols	121
Al Sears	120
Charlie Shavers	119
Conie Candoli	118
Billy Butterfield	117
Red Rodney	116
Wild Bill Davison	115
Ziggy Elman	114
Boots Mussulli	113
Earl Bostic	112
James Moody	111
Gene Quill	110
Paul Desmond	109
Boyce Town	108
Mac McIntyre	107
Tab Smith	106
Arne Dommerus	105
Charlie Mariano	104
Hymie Schertzer	104

(None Under 10 Listed)

TRUMPET

Stan Kenton	1,116
Flip Phillips	635
Charlie Ventura	283
James Moody	213
Gene Quill	210
Paul Desmond	209
Boyce Town	208
Mac McIntyre	207
Tab Smith	206
Arne Dommerus	205
Charlie Mariano	204
Hymie Schertzer	203

(None Under 10 Listed)

TENOR SAX

Stan Getz	976
Flip Phillips	635
Charlie Ventura	596
James Moody	547
Gene Quill	546
Paul Desmond	545
Boyz Town	544
Mac McIntyre	543
Stan Kenton	542
Tab Smith	541
Arne Dommerus	540
Charlie Mariano	539
Hymie Schertzer	538
Stan Getz	537
Flip Phillips	536
Charlie Ventura	535
James Moody	534
Gene Quill	533
Paul Desmond	532
Boyz Town	531
Mac McIntyre	530
Stan Kenton	529
Tab Smith	528
Arne Dommerus	527
Charlie Mariano	526
Hymie Schertzer	525

(None Under 10 Listed)

BARITONE SAX

Serge Chaloff	995
Harry Connick	741
Charlie Ventura	316
Gerry Mulligan	275
Bob Gioga	236
Ernie Caceres	207
Sunny Stitt	177
Leo Anthony	148
Barney Bigard	132
Jimmy Hamilton	105
John LaPorta	104
Abe Most	95
Don Redell	94
Stan Getz	93
Cecil Payne	92
Lars Gullin	91
Danny Bank	90
Bill Graham	89
Lenny Hodes	88
Sam Staff	87
John Collier	86
George Wettling	85
Tommy Joe	84
Sunny Joe	83
Chick Keeney	82
Ray McKinley	81
Ray Buduc	80
Art Blakey	79
Jack Sperling	78

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Chicago, December 28, 1951

**WHAT'S ON WAX**

JACK TRACY • PAT HARRIS • GEORGE HOEFER

Vic Damone**5 Don't Blame Me
3 I Remember You, Love**

Pat: Never really noticed it before, but Damone has some, well, quite individual ideas about phrasing, emphasis, and general interpretation and he brings them all out on *Don't*. Unfortunately, and it's probably a purely personal prejudice, we are not impressed . . . especially by the Sarah swoop with which he winds it up. The comp-chug rhythm section on that side is another detraction.

On the reverse, a sort of pseudo-*Kathleen*, we find a chorus humming in the background, which is decorated with a set of chimes, and both the vocal group and Vic tending toward barbershop harmony (arranged by Joe Reisman). The lyrics are awful, too. (Mercury 5744.)

Buddy DeFranco**6 The Closer You Are
6 Too Many Dreams**

Jack: MGM has Buddy making two vocal sides in an attempt to click with a record. Either of them could be a good seller with some promotion. Pat Collins and the Dave Lambert vocal group do the singing chores on both.

Miss Collins sings well here, getting some of Lee Wiley's and Anita O'Day's breathy quality but with better intonation. Her feeling and phrasing are good, albeit a rather thin voice.

Buddy plays along with the voices for a bit on *Dreams*, takes a pretty little solo on *Closer*. Note how he seems to float into an ebullient little run of 16th notes midway. The band sounds brilliant in what little it has to play. (MGM 11107.)

Billy Eckstine**6 Jalousie
5 Strange Interlude**

Pat: Billy's got a beautiful voice, and he knows how to use it. Even on a tune like *Jalousie*, which Frankie Laine is also currently bellowing on the juke, Mr. B. commands respect. The orchestra, conducted by Pete Rugolo, seems to waver between such devices as sighing string passages and trombone blurs ala Kenton. *Strange* flows along so smoothly on its flood of words and standard ballad sounds that you'll scarcely notice it. (MGM 11111.)

**Billy Eckstine/
George Shearing****8 You're Driving Me Crazy
7 Taking a Chance on Love**

Jack: A smart pairing, this. Should please both the many fans B. and George have and also those who have been clamoring for bet-

Rating System

Records are reviewed by Jack Tracy, George Hoefer, and Pat Harris. Ratings from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only. Reviews are listed alphabetically by the artists for easy reference.

ter records from both.

Eckstine is in crazy voice on *Crazy*, one of the first up-tempo things he's done on records. He sings more on top of the beat than one would expect. The neat work between Shearing and Denzil Best at the beginning and the first rate solos from Chuck Wayne and Joe Roland, plus Eckstine's splendid singing, have a highly refreshing sound.

B. falters a couple of times on *Love*, which gives the impression of having been made too hurriedly and without the forethought given *Crazy*. Good, nevertheless. (MGM 11101.)

**Leonard Feather's
Swingin' Swedes**

*The Daring Young Swedes
Moonlight Saving Time
Swedish Butterfly
Meet Me Tonight in Birdland
Rain on the Roof
A Handful of Stars
The Swedish Music This Side
of Heaven
September Serenade*

Album Rating: 6

Jack: The music on these sides is quite amazing when you consider that all this started just from hearing U.S. records and that it isn't possible for these guys to drop into Birdland or the Blue Note to hear and sit in with Charlie Parker or Lennie Tristano or Bud Powell when they feel like it and thereby learn from actual participation.

But as judged on the same standards we'd criticize Bird or Lennie or Bud, there are some obvious flaws.

The rhythm section is often tense and unswinging. None of the sides has complete conviction and drive, through there are some good solos. Though all the men are poll-winners in Sweden, they don't come up to the top men here, with the possible exception of pianist Bengt Hallberg, who has a great future, altoist Arne Dommerus, and baritone man Lars Gullin.

Rolf Ericson, for example, is THE trumpeter over there, yet while here he was strictly a section man in the bands of Herman, Barnet, etc., and played few jazz solos. In this album, he sounds like Red Rodney on a off-night about four years ago.

September Serenade, credited to Dizzy Gillespie, is merely a reshuffling of the background and solo on *Diz' Can't Get Started*.

The LP provides some interesting listening but no great moments. Other men on the sides are: Aake Persson, trombone; Reinhold Svensson, piano (on four sides); Rolf Berg, guitar; Simon Brehm, bass, and Jack Noren, drums. (Prestige LP 119.)

Georgia Gibbs**6 Cry
5 My Old Flame**

Pat: Not many girl singers around nowadays who have Georgia's almost sub-contractual quality. It's not huskiness, but just a deep, rich tone that is very pleasant. Here she sings with relaxation in an ingratiating, almost motherly kind of way. (Mercury 5749.)

Lionel Hampton**5 Samson's Boogie
2 Helpless**

Pat: The *Boogie*, another of those *After Hours* things, has a brief interlude of Hamp's pretty vibes, which are the only saving factor on the *Helpless* side, too. Latter is a blues aimed for the southern country trade, and one of the meanest, lowest of the genre. (MGM 11108.)

Ted Heath**6 So Easy
5 With a Song in My Heart**

Jack: The first, a Tadd Dameron composition, is clean, expertly done, but completely uninspired. Though the arrangement lends itself to improvisation, the tenor solo is disappointing, the trumpet bit only competent. It's a fine band — sort of the overseas Les Brown — but it needs someone to stir it into action.

The reverse is quite ordinary, with Glenn Miller's influence obvious. The sax section is great. (London 1058.)

Neal Hefti**4 Charmaine
7 Cabin in the Cotton**

Jack: Can't quite figure out

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what they're trying to prove on *Charmaine*. The scoring for the saxes is of late '20s vintage, the brass sounds clean and modern and punchy, and finally some vocal group comes in that would look good in raccoon skin coats and a Stutz Bearcat.

Except for the writing for the brass, you probably won't like it. Those two short trombone bursts are from Kai Winding.

Frances Wayne does a lovely job on *Cabin*, as her sensitive background includes some pretty trumpet work. Much more to our liking. (Coral 60599.)

Jamming At Rudi's

Volume I—*When the Saints Go Marching In; See See Rider; High Society; Maple Leaf Rag*, and *That's a Plenty*.

Volume II—*Skiffle Jam, Moanin' Dan; Sunny Jungle; Sweet Sue, and Kersey's Boogie*.

**Album Ratings: Vol. I: 8
Vol. II: 8**

George: These two LP releases are on-the-spot recordings at Rudi Blesh's New York studio. The first is in the New Orleans tradition, with Conrad Janis, Bob Wilbur, Eubie Blake, Tom Sharpsteen, Dick Smith, Danny Barker, Paul Foster, Freddy Moore, and John Jeffrey. The free, exciting abandonment of an after-hours party atmosphere prevails.

Rudi's experiment illustrates what can be done jazzwise when the halter-like restrictions of a formal three-minute studio record

are removed. When someone feels like singing or taking an extra chorus when the feeling moves them, a great deal of jazz can be captured that otherwise might get lost. Through the use of LP and Rudi's experiment in this manner, we should be able to look for unusual and exciting results.

Volume II is the same type of thing using an entirely different set of musicians jamming the kind of jazz that came out of Kansas City and Harlem. Men on this party were Lips Page, Tyree Glenn, Sonny Greer, Paul Quinichette, Burney Peacock, Walter Page, Ken Kersey, Dan Burley, and Danny Barker. We were particularly taken by Tyree Glenn's trombone on the sides. The highest compliment we can pay Rudi's experiment is that listening to the records made us wish we were at the party. (Circle I, 407, 410.)

Buddy Johnson**6 Ever Since the One I Love's
Been Gone
4 Be Careful**

Pat: *Since* is an arresting production number which will demand the attention of those within hearing range. Both the vocal, by Arthur Prysock, and the instrumental work are done with care and imagination. The tune, credited to leader Johnson, is somewhat in the *Gloomy Sunday* style, where a pause brings the hearer up on the edge of his chair. *Careful*, with a Johnson vocal, is a stomp in which

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the bandmen appear to be taking the whole thing with great seriousness—all, that is, except the pianist, who must be kidding. (Dec-
ca 27814.)

Stan Kenton
Blues in Burlesque

Part II

Jack: This is one of the most hilarious records I've ever heard. I've listened to it at least 15 times, still break up at each hearing.

It's the Maynard Ferguson-Shelly Manne tour de force Stan used in "Innovations" this year—a beautiful parody on big bands playing screaming blues with a shouting, hoarse-voiced singer wailing trite lyrics.

Maynard's trumpeting is almost likable on the first side, as the band encourages him to "Go!" Shelly's vocal on the reverse is a classic—a perfect gem of a burlesque on the Woody Hermans, Wynonie Harris, et al. This should sell an awful lot of copies.

The band sounds too relaxed to be in a recording studio. Someone must have picked this up on tape when they were kidding around.

No rating for this—there are no standards to judge it on. Just listen to it and have a ball. (Capitol 1874.)

David LeWinter
Love for Sale
All the Things You Are
Just One of Those Things
You're the Cream in My Coffee
Cuban Mambo
Un Besito Pa Tu Cachetico
Mi Prieta
Mambo Negro

Album Rating: 5

Pat: This album is titled *An Evening at the Pump Room*, in deference to the super-swank celebrity showcase that is the Pump Room of the Ambassador East hotel in Chicago. LeWinter has had his little band there for six years. They can and do play good jazz, but it would be foolish to expect to find it in an album aimed at either the people who dance in the Pump Room or those who wish they could.

Our chief gripe, of course, is that deadly bouncy tempo. Other points of transient interest: the Raymond Scott-trained trumpet of Jackie Hall, which flavors *Cream* which gives an intimation of a part of his history that the album notes failed to mention—specifically, that he once played with the ODJB. (Columbia CL 6195.)

Art Lund
7 I Can't Get Started
6 Blue Skies

Jack: Like we've been saying, all Lund needs is some good material and he'll sound like the topnotch singer he is. He gets it on *Started* and does a very commendable job. His assurance and ease are impressive. The trumpeting is by Del Forrest.

The backer is a remake of the Goodman record on which Art first came to attention, but the results aren't too happy. Art's control and sureness keep it from a lower rating, as he reverts to his "jazzy" style. That clarinet player, by the way, is no Goodman. (MGM 11106.)

Glenn Miller Concert

One O'Clock Jump
St. Louis Blues
Everybody Loves My Baby
Georgia on My Mind
Going Home (Largo)
Tiger Rag
Jersey Bounce
My Blue Heaven

Album Rating: 7

George: Here Victor gives us a set of very interesting recordings from their "Treasury of Immortal Performances" program. The group is available on all three

speeds. They are "off the air" recordings taken at the request of Miller himself during the winter of 1940-41 for his own private use. They were made while the orchestra played to live audiences in radio studios, theaters, and army camps. These reveal the Miller machine as a more vital and live jazz aggregation than do most of the sweet ballads and dance sides that were recorded and released during Glenn's heyday. Although the band exhibits power and drive plus well arranged unity, it still lacks the "guts" and inventiveness of a great jazz band. (RCA Victor WPT 25.)

Gerry Mulligan—Allen Eager

Kaper
Funhouse
Mullonium
Roundhouse
Ide's Side
Bweebida Bobbida

Album Rating: 7

Pat: Amazingly facile baritonist Gerry Mulligan, who incidentally did all of the arranging for this collection, is the chief attraction in this album, although tenorist Allen Eager is not far behind. Both boys show restraint and taste not common to recording sessions where two saxophonists are equal.

ly featured. In other words, for once it's not a cutting session. George Wallington's piano is also heard to advantage in the group. (Prestige PR LP 120.)

Sy Oliver

6 Blues, Just Blues
5 Walkin' the Dog

George: First side is a jump blues without anything in particular noteworthy happening. Reverse is the old Shelton Brooks number revived. Has too much uninteresting vocal by Sy and the ensemble. If the current trend towards big bands swinging a la '30s really catches hold, Oliver's arranging ability will stand him in good stead.

Patti Page

7 I Want to Be a Cowboy's Sweetheart
5 Down in the Valley

Jack: *Sweetheart* gets a swinging beat going right from the beginning, with striking piano backing (from Lou Stein?) giving Patti a good push. It ain't cowboy style, neither, pardner. Patti even breaks into some yodeling—quite appealing stuff—and ends with an infectious, booting last chorus. I dig it. Must still be a cowpoke at heart. (Mercury 5751.)

Red Rodney

4 Coogan's Bluff
4 Smoke Gets in Your Eyes

Pat: Red's little group, which includes Jim Ford on alto; Phil Raphael, piano; Phil Leshin, bass, and Phil Brown, drums, sounds relaxed on *Bluff*, and there's a nice beat going. Everything's fine for the development of the soloists' ideas, except that none of them seems to have any around at the moment. Result is that Red plays some Dizzy figures and the band riffs. *Smoke* is an uncomfortably straight rendition of the melody. Red isn't the sort of musician to be given a task like that. (Prestige 765.)

Zoot Sims

Zoot Swings the Blues
East of the Sun

Album Rating: 5

Jack: Despite the album notes, which lead you to believe something really happens on these tunes, Zoot seems uninspired and desultory. We've heard him blow much better.

But there is one significant thing about this LP. It's something we've been clamoring for a long while. As you'll note, there's only one tune on a side. The men were allowed to play for as long as they liked, without being checked at the end of three minutes.

It's one of the advantages of LP that no one seems to take advantage of. Instead, companies put four tunes one each side, just as if it were a 78 rpm album. To the complaint of "How will the disc jockeys be able to play it if you do that?" we answer with, "How many disc jockeys play Zoot Sims' records anyway? Or Charlie Parker's, or Bud Powell's?"

If you get a tune on one side of an LP that runs for nine minutes that's great jazz (and the chances of better performances are greatly enhanced without time limits), then people are going to hear about it and buy it if deejays play it or not.

Though Sims is not at his best on this LP, the idea is a great one. For that it should get a 10. (Prestige LP 117.)

REISSUES

Lee Konitz—Miles Davis

Ezz-Thentic
Indian Summer
Duet for Saxophone and Guitar
Odnear
Hi-Beck
Yesterdays

Pat: Several of these have been issued as single discs and reviewed previously in the Beat. Most notable exceptions are the two bands on which Miles does not show: *Indian Summer*, and, naturally, the *Duet*. On these two Billy Bauer's warm and often "pretty" guitar chords contrast with Lee's cerebratively cool alto line. Others in the band are pianist Sal Mosa, bassist Arnold Fishkin, and drummer Max Roach. (Prestige PR LP 116.)

(Turn to Page 16)

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THE BLINDFOLD TEST**Big Bands Hold Thrill For Lena**

By LEONARD FEATHER

Lena Horne's deep, genuine love of music is one of the characteristics that makes her as delightful a person to listen to and talk with as she is to see.

Married to a brilliant musician and a close friend for many years of Billy Strayhorn, she reflects these associations in her sincere enthusiasm and in the keen, intelligent ear she bends to all kinds of music.

Knowing that Mrs. Hayton's interests extend far beyond those of most popular singers, I played her 10 records representative of 10 widely varied brands of music. The following were her tape-recorded reactions.

The Records

1. Sounds like Wynonie . . . was that done at a record session or in a cafe somewhere? It's not mechanically perfect, but otherwise it was great, and for that kind of singing I liked the accompaniment . . . It is Wynonie, isn't it? I adore him anyway, and I like blues. Give it three.

2. I can't quite make up my mind what the arrangement is trying to accomplish . . . I love bass, and this predominantly is wonderful bass all the way through. Now and then a kind of warm little trumpet feeling comes in, but there's a sort of commercial part in the arrangement that sticks out when I don't expect it. The girl sings fine, and on key; I don't know who she is . . . I don't resent the bits of commercialism, but they're not nearly as attractive as that wonderful walking bass and the little bit of trumpet you hear . . . two and a half, I guess.

3. I like this . . . I don't know which one of the mambo kings this is; sounded a little at first like Stan doing a take-off on one of them, but I recognize from the exclamations that it is, I guess, the big one. I'm very fond of mambo; this one is amusing . . . I've heard more exciting ones by this band, I guess, so I'd say two stars.

4. Seems to be some Ellington men in this little group . . . I'm not certain whether it's Johnny—don't feel those long holds at the end of the sax phrases—but there's someone in there from Ellington and I like it very much. Is it Johnny's group? It may be Strayhorn playing, or Ellington; the piano plays a lot like either of them. The bass sounds familiar, and exactly the way I like bass. Somebody from my favorite band is there; give it three.

5. I wouldn't know whether this is Chicago or Kansas City or what style . . . I like some authentic, rather older Dixie; I'm crazy about the things Louis did long ago, he had humor that made those records warm and wonderful. This, to me, is one of those styles, but new, and not too interesting to me. One and a half.

6. I think that's Roy and I love every bit of it . . . it's a lot like Roy, anyway; it even sings like him, and it's warm and it's funny,



Lena Horne

it walks good, and—I don't know about it technically but I like it. Lyrics? They don't offend me. Three.

7. I'm kind of mixed up. Charlie Ventura's group, with that wonderful trombonist, I forget his name, used to sound like this . . . I don't think this is the best I've heard of this type music—small group bop, polite bop—but I liked the trombonist very much, and I'd say two.

8. I don't know the soloist . . . it sounds a little like the lovely things Walton did for violin and cello. I like violin; I love cello . . . I fell in love with Walton, with that concerto he wrote for Heifetz . . . We have a violin trio of his, but I don't think it's this . . . I like Bartok, Hindemith, and we've loved Milhaud for a long time—some of his old jazz era ones from the 1920s . . . as far as rating, how would you rate something like this? Four stars?

9. Well, you've got me . . . It's Ellington's, I mean one of Billy's tunes. Is it Billy and Duke? Playing together? Sounds like something they might dream up. Technically it doesn't sound like Duke. I like it. Is it going to be a thing with them? I mean, is it going to happen again? Two and a half.

10. This reminds me a little of the early days of the great Woody band . . . the shock was so great and so wonderful . . . I don't mean this as a review of the record, but I haven't been really excited since that renaissance came; maybe it's past and we're waiting for something else. This is a watered-down

Records Reviewed By Lena

Lena was given no information whatever about the records played for her, either before or during the *Blindfold Test*.

1. Wynonie Harris. *I'll Never Give Up* (King).
2. Neal Hefti. *If You Hadn't Gone Away* (Coral). Frances Wayne, vocal; Hefti, trumpet; Ed Safranski, bass.
3. Perez Prado. *Jersey Bounce* (Victor).
4. Duke Ellington. *Please Be Kind* (Columbia). Ellington, piano; arr. Strayhorn. Willie Smith, alto sax; Wendell Marshall, bass.
5. Wild Bill Davison and His Commodores. *High Society* (Commodore).
6. Roy Eldridge. *They Raided the Joint* (Prestige). Eldridge, vocal and trumpet.
7. Kai Winding. *A Night on Bop Mountain* (New Jazz). Winding, trombone; Brew Moore, tenor.
8. Hollywood String Quartet. *Hindemith Quartet No. 3*, Op. 22 (Capitol).
9. Billy Strayhorn trio. *Johnny Come Late* (Mercury). Strayhorn, Ellington, piano; Joe Shulman, bass.
10. Woody Herman. *Keeper of the Flame* (Capitol). Comp. & arr. Shorty Rogers, 1949.

representative of that school and that time. Singers are doing great nowadays; they're building; but the thrill has got to come back in the bands . . . This is not as wonderful as *Caldonia* for instance, even *Laura* . . . I don't think I've become jaded, because I don't hear a lot of jazz all the time. . . I know when I hear a simple sort of thing, like that one you played by Roy, which has the basic qualities, it reaches me quicker than this did, even though I know the soloists in this are clever and good. Two.

Afterthoughts By Lena

Leaving out Dixieland, I'm probably very catholic in my musical taste. I'm unhappy about the deterioration of some of the good things that were bop. Is it going to rejuvenate into some other type music? I don't think so, I don't hear it. It wasn't all very good, but there were some very interesting things going on.

I've heard one or two things lately of Stan Kenton that I like very much; I didn't use to. I like the Shearing things with Max Roach playing drums—I mean Denzil; is he still with them? The first ones they made, that shock of the wonderful drumming with that liquid smoothness of Shearing was tremendous.

Singers? Of course we—when I say we, I mean Lennie and I—we love anything by Ella. And Louis. I like Sarah, too; most of the things she does are very exciting. Basically I think if a girl could execute like Ella and have a certain vocal imagination that Sarah has—let's say that she'd have a great starting point.

Classically, my taste is pretty simple. I like all the modernists because they're close to jazz. That's the way I listen to it.

Ellington, of course, makes sense to me in anything he does, and the way Strayhorn writes I'm very partial to. And the things that Lennie does—except that he's a little cramped, his scope isn't as broad as Ellington or Strayhorn because he has to write movie music, which I'm not crazy about. I think he's advanced as he can be in his field.

(Jumped from Page 15)
WHAT'S ON WAX

Bopmatism
Dary Departs
Dodo Dance
Trade Winds
Cosmo Street
Ornithology (Charlie Parker)
Loose Nut (Erroll Garner)
Fantasy on Frankie and Johnny (Erroll Garner)

Jack: One of the bright young pianists a few years ago, Dodo has now disappeared. But this LP of his early Dial sides gives a good indication of the talent that was his and how accomplished he might have become had he channeled it.

The first five are by Dodo's trio, while *Ornithology* is a reject master of the Charlie Parker session including Dodo and Miles Davis. Bird doesn't solo. Last two are Garner trio things—one a what's-the-other-hand-doing jumper, the other pixieish. (*Dial LP 208*)

Fats Navarro

Fat Boy, I and II
Ice Freezes Red
Fat Girl
Goin' to Minton's
Eb Pob

Pat: The late Fats Navarro may easily have been one of the best trumpet players to have tackled modern jazz. He had a warmer tone than Diz; more conviction and strength than Miles. However, though you can hear all of this in this Savoy reissue LP, it is so encompassed by various other sounds by lesser men that it may not appear worthwhile. Good piano, though information on these Savoy sides is so slight that there seems to be no authoritative answer as to who is playing it. (*Savoy MG 9005*)

Red Norvo

Hallelujah
Get Happy
Slam Slam Blues
Congo Blues

Jack: Here is the celebrated set of Comet masters that were cut in 1945 by a group including Norvo, Charlie Parker, Dizzy Gillespie, Flip Phillips, Teddy Wilson, Slam Stewart, and J. C. Heard and Specs Powell alternating on drums.

In addition to the four sides that were released originally, alternate masters on the first three sides and an alternate master plus two one-minute tracks of *Congo Blues* are on the LP's reverse.

It's fascinating to hear how the performances improve, especially so on *Congo*, where Diz uses one idea, casts it aside, finally comes up with a solo on the final take that he and many others regard

(Turn to Page 18)

Sidemen Switches

Charlie Barnet: Eddie Bert, trombone, for Ziggy Elmer, and Frank Isola, drums, for John Markham. Art Waner: Chuck Forsythe, trumpet, in . . . Noro Morales: Al DeRisi, trumpet, for Al Muller (to Roy Stevens), and Eddie Wasserman, tenor, for Herbie Berg (to Bobby Byrne).

Ray Anthony: Tommy Patton, trumpet, out (to work out Local 47 card) . . . Gene Ammons: Aubrey Shepherd, bass, for Gene Wright (to Arnett Cobb) . . . Arnett Cobb: Wright, bass, for Ted Sturgis, and

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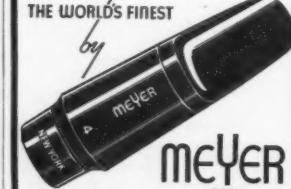
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Claude Thornhill: Jake Brill, trumpet, for Danny Conn, and Dave Figg, tenor, in . . . Art Moon: Ernie Englund, trumpet, added . . . Ray Premlu: Jimmy Lee, drums, for Jack Caldwell (to

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Basil, Louis (Chicago) Chicago, t
Bell, Curt (Cipango) Dallas, nc
Benedict, Gardner (Beverly Hills) New-
port, Ky, nc
Berney, Eddie (Ambassador) L.A., h
Berkey, Bob (Casino) Quincy, Ill., Out
12/23, h
Bishop, Billy (Casino) Quincy, Ill., 12/25-
1/14, nc
Bothie, Russ (Paradise) Chicago, b
Brandon, Henry (Blackhawk) Chicago, r
Brandwynne, Nat (Waldorf-Astoria) NYC,
h
Breskin, Barnee (Shorham) Washington,
D.C., h
Brown, Les (Palladium) Hwd., 12/25-31, b
Busse, Henry (On Tour) McC

C

Calloway, Cab (Birdland) NYC, nc
Castle, Lee (Roseland) NYC, In 12/22, b
Cole, Bill (Pelham Heath) NYC, rh
Conn, Irving (Savoy-Plaza) NYC, h

D

Dae, Arnie (Split Rock Lodge) Wilkes-
Barre, Pa, h
D'Amico, Nick (Roosevelt) NYC, h
Davidson, Cee (Chez Paree) Chicago, nc
Dawson, Len (5 O'Clock) Miami Beach, nc
Denny, Earl (Benjamin Franklin) Phila-
delphia, h
Derwin, Hal (Biltmore) L.A., h
Deutsch, Emery (Carlton House) NYC, h
DiPardo, Tony (Eddy's) Kansas City, r
Jimmy, Jimmy (Statler) NYC, Out 12/16,
h
Drake, Charles (Officer's) Mustin Beach,
Pensacola, Fla.
Duke, Johnny (Roosevelt) Waco, Texas,
12/18-31, h (Monteleone) New Orleans,
In 1/2, h
Dumont, Oscar (Sunset Beach) Almon-
esson, N.J., b
Durso, Mike (Copacabana) NYC, nc

E

Ellington, Duke (Blue Note) Chicago,
12/21-1/3, nc; (Rivera) St. Louis, 1/12-
19, nc; (Regal) Chicago, 1/25-31, t
Elliott, Baron (Carlton) Washington, D.C.,
h
Ennis, Skinny (St. Francis) San Fran-
cisco, h

F

Farley, Dick (Black) Oklahoma City, h
Farnon, Brian (Oriental) Chicago, t
Featherstone, Jimmy (Martinique) Chi-
cago, r
Ferguson, Danny (Washington - Youree)
Shreveport, La, h
Fields, Peabody (Memphis, ne
12/16, h
Flanagan, Ralph (Meadowbrook) Cedar
Grove, N.J., 12/18-31, rh
Fotine, Larry (Muehlebach) Kansas City,
12/19-1/15, h
Foy, Dick (Mapes) Reno, h

G

Garber, Jan (Roosevelt) New Orleans, Out
1/9, h
Golly, Cecil (Nicelle) Minneapolis, h
Grant, Bob (Mayflower) Washington, D.C.,
h
Gray, Chauncey (El Morocco) NYC, nc
Gray, Jerry (Palladium) L.A., 1/1-21, b

H

Hampton, Lionel (Earle) Philadelphia,
12/20-26, t; (Paradise) Detroit, 12/28-
1/3, t
Harpa, Daryl (Wardman Park) Wash-
ington, D.C., h
Harrison, Cass (Claridge) Memphis, h
Hayes, Carlton (Desert Inn) Las Vegas, h
Hayes, Sherman (Blackstone) Chicago, h
Herbeck, Ray (Edgewater Beach) Chicago,
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Hill, Tiny (Rainbow) Denver, 12/19-25, b
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Pa., h
Hugo, Victor (Shaguar) Camden, N.J., nc
Huston, Ted (Astor) NYC, h

Jahns, Al (Thunderbird) Las Vegas, h
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Clarendon) Berkeley, Calif.,
Out 1/13, h; (Palladium) Hwd., In 1/22,
b

Kerns, Jack (Stork) Shreveport, La, Out
12/15, nc; (Governor) Jefferson City,
Mo., 12/31-1/23, h

Lande, Jules (Ambassador) NYC, h
Lawrence, Elliot (On Tour) ABC
Lester, Dave (Latin Quarter) Boston, nc
LeWinter, Dave (Ambassador) Chicago, h
Lombardo, Guy (Roosvelt) NYC, h
Long, Harry (Air Buses) San Antonio,
Out 12/15, h

Matthey, Nicolas (Plaza) NYC, h
McGrew, Bob (Broadmoor) Colorado
Springs, h
McLean, Jack (Hilton Manor) San Diego,
Morgan, Russ (Palladium) Hwd., Out
12/23, b
Morris, Skeets (Paddock) Richmond, Va.,
r

N Neighbors, Paul (Shamrock) Houston, Out
1/14, h
Nye, Jack (Roosevelt) L.A., h

Oliver, Eddie (Mocambo) Hwd., nc

O'Neal, Eddie (Palmer House) Chicago, h
Overend, Al (Flame) Phoenix, ne

P Palmer, Jimmy (Melody Mill) Chicago, Out
12/23, b
Pearl, Ray (Aragon) Chicago, b
Poire, Dick (Thunderbird) Las Vegas, h
Perrault, Cisne (Southern Dinner) Hot
Springs, Ark, r

Petrie, Eddie (Versailles) NYC, nc
Phillips, Teddy (Peabody) Memphis, In
Pieper, Leo (Trionon) Chicago, Out 12/23,
b; (Sheppard AFB) Wichita Falls,
Texas, 1/2-15

Pruden, Hal (Baker) Dallas, h
Reed, Tommy (Oh Henry) Chicago, b
Reid, Don (Peabody) Memphis, 12/18-20, h
Reynolds, Tommy (New Yorker) NYC, h

S Sands, Carl (Radisson) Minneapolis, h
Saunders, Red (DeLusa) Chicago, nc
Selby, Chuck (Valley Dale) Columbus, O.,
Strong, Benny (Palladium) Hwd., Out
12/24, b

Sundy, Will (Stuyvesant) Buffalo, h
Sylvio, Don (Bill Bertolotti's) NYC, r

T Thornhill, Claude (On Tour) MCA
Tucker, Orrin (Conrad Hilton) Chicago, h
Tyler, Jimmy (Sugar Hill) NYC, nc

V Van, Arthur (Colonial) L.A., b
Van, Garwood (Statler) Washington, D.C.,
h

Waples, Buddy (The Club) Birmingham,
Ala., nc
Weems, Ted (Schroeder) Milwaukee, Out
12/16, h

Welk, Lawrence (Aragon) Ocean Park,
Calif., h
Williams, Billy (Southern Mansion) Kan-
sas City, nc
Williams, Griff (Balinese) Galveston, 11/30-
1/3, nc
Worth, Stanley (Pierre) NYC, h

Young, Sterling (El Rancho) Sacramento,
Calif., b

Combos

A Abbey, Leon (Crown Propeller) Chicago,
nc
Anew, Charlie (Hank's) Waukegan, Ill.,
rb

Airlane Trio (Dixie) NYC, Out 6/23, h
Alley, Vernon (Black Hawk) San Fran-
cisco, nc

Anthon, Danny (Detour) Chicago, nc
Antonio, Gene (Harlem) Philadelphia,
12/17-23, nc

Arden Quartet, Ben (Sky Club) Aurora,
Ill., nc
Armstrong, Louis (Oasis) L.A., 12/18-31,

Archia, Tom (631 Club) Chicago, nc
Assunto, Frank (Famous Door) New Or-
leans, nc

B Bachelors of Note (Buckhorn) Rockford,
Ill., nc

Bal Blue Two (Horizon) Great Falls,
Mont., nc
Bartenders (Schroeder) Milwaukee, h

Bari Trio, Gene (Biltmore) L.A., h
Barnet, Charlie (Harlem) Philadelphia,
12/24-29, nc

Bars of Music (Brass Rail) Chicago, cl
Bartoneers (Glass Bar) Hoboken, N.J., cl
Bartoli, St. (Lenfant's) New Orleans, nc
Beach, Sidney (Storyville) Boston, Out
12/30, nc

Bell Trio (Saginaw) Lansing, Mich., Out
12/22, nc; (Le Coq D'Or) Toronto,
12/27-1/9, nc

Bennett Trio, Bill (Blackstone) Chicago, no
Big Four (Ventura's Open House) Linden-
wood, N.J., nc

Big Three (Brass Rail) Chicago, cl
Bilinski Trio, Bernie (Knotty Pine) Lan-
kerski, Calif., nc

Bliss, Nicky, (Ye Olde Cellar) Chicago, r
Blue Note Trio (Delmar) Sault Ste. Marie,
Mich., nc

Bristick Trio, Joe (Feeling's) Elizabeth,
N.J., nc

Brown, Abber (Charley Foy's) L.A., nc
Brown, Hillard (Bagdad) Chicago, nc
Brubeck, Dave (Birdland) NYC, 12/13-1/2,

Burke Quartet, Tommy (Melody) John-
stown, Pa., 12/11-23, cl; (Owl) Fairmont,
W.Va., 12/24-1/6, nc

Butler Trio, Billy (Zanzibar) Philadelphia,
Strong, Benny (Palladium) Hwd., Out
12/24, b

C Bynak, George (Zebra) Scranton, Pa., nc

Caceres, Emilio (Continental) Hwd., nc
Cannon, Don (Trading Post) Waterloo,
Ia., Out 12/31, r; (Biltmore) Fort

Meyer, Fla., In 1/4, h (Park Inn) Roselle Park,
N.J., nc

Henderson, Horace (Strand) Chicago, h
Herman, Lenny (Essex) Newark, 1/4-
2/28, nc

Herth, Milt (Angelo's) Omaha, 12/28-1/17,
nc

Hodes, Art (Colony) McClure, Ill., nc
Hodges, Earl (Town Crest) NYC, nc
Hodges, Johnny (Harlem) Philadelphia, In
12/17, nc; (Rivera) St. Louis, 12/24-30,
h

Hoffman Four (Florence) Missoula, Mont.,
h

Holmes, Alan (Astor) NYC, h
Hopkins, Claude (Cafe Society) NYC, nc
Hunt, FeeWee (Zanzibar) Denver, nc

Hunter, Ivory Joe (Frolic) Detroit, Out
12/20, nc

I Ilie, Jimmy (Rupneck's) Chicago, r

J Jason Trio, Stan (Eddie's) San Diego, Out
1/17, nc

Jones Trio, Fritz (113 Club) Chicago, nc

K Kaminsky, Max (Le Jazz) NYC, nc
Kaye Trio, Georgie (Dimil) Richmond
Hill, L.I., nc

Kral, Roy & Cain, Jackie (Copa) Chicago,
nc

Kelly, Claude (Greenpoint) Muncie, Ind., nc

Kelly, Jack (St. Regis) NYC, h

Kendis, Sonny (Little Club) NYC, nc

Kent, Michael (Biltmore) NYC, h

L Lamare, Nappy (Sardi's) L.A., nc

Larkins, Johnny (1111 Club) Chicago, nc

Latinaires (Mocambo) Hwd., nc

Lewis, George (El Morocco) New Orleans,
nc

Los Nortenos (Colony) Omaha, nc

M Mahon Quartet, Jack (Casa Loma) Pitts-
burgh, nc

Mallard, Sax (Crown Propeller) Chicago,
nc

Martins, Wingy (Grandview Inn) Colum-
bus, O., Out 12/20, nc; (Rendezvous)

Salt Lake City, nc

Marsala, Marty (Hangover) San Fran-
cisco, nc

Martin, Jack (Thunderbird) Las Vegas, h

Martin Trio (Patio) Brooklyn, N.Y., cl

Masters' Dream-Aires, Vick (Sundown)

Phoenix, nc

Mastin Trio, Will (Chicago) Chicago, Out

12/20, nc

McCauley Trio, Pat (William Penn) Pitts-
burgh, nc

McDonald, Jimmy (Savoy) Boston, nc

Meade, Four (Wallie) Walla Walla, nc

Melis Trio, Jose (Park Sheraton) NYC, h

Merry Macs (Chase) St. Louis, h

Mieux Quartet, Marve (Shell House) Island

Park, N.Y., nc

Middleman, Herman (Carousel) Pitts-
burgh, nc

Miles, Wild (Midway) Pittsburgh, cl

Millett, Dick (Northland) Green Bay, Wis., h

Mole, Milt (Jazz Ltd.) Chicago, nc

Monte, Mark (Plaza) NYC, h

Moody, James (Birdland) NYC, Out 12/19,
nc

Morrison Quintet, Charlie (Melody) Harris-
burg, Pa., nc

Munro, Hal (Flame) Duluth, Minn., nc

N Nichols, Red (Mike Lyman's) L.A., nc

Nocturnes (Statler) NYC, h

Norvas' Upstarts, Bill (Versailles) NYC,
nc

Noval, Red (Embers) NYC, nc

O'Brien & Evans (Gayety) Cheboygan,
Mich., cl

Ory, Kid (Club 33) Hwd., nc

Otis, Hal (Town Pump) Grand Rapids,
Mich., Out 12/23, nc

Pagna Quintet, Sonny (Ford Pitt) Pitts-
burgh, h

Palmer Quartet, Jack (Iceland) NYC, r

Paris Trio, Norman (Ruhan Bleu) NYC,
nc

Park Avenue Jesters (Diamond) Burling-
ton, N.J., Out 12/22, nc

Perry, Red (Beverly Hills) Beverly Hills,
Calif., nc

Peterson Trio, Oscar (Blue Note) Chicago,
Out 12/20, nc; (Tiffany) L.A., 1/18-
2/16, nc

Phillips, Flip (Blue Note) Chicago, Out
12/20, nc

Pinkard, Bill (Jimmie's Palm Garden)

Chicago, nc

Pollack, Ben (Beverly Cavern) Hwd., nc

Pope Trio, Melby (Ft. Starns) Anchorage,
Alaska, nc

Populare (Congress) Chicago, h

Powell, Chris (Harlem) Philadelphia,
12/31-1/6, nc

Powell Trio, Henry (Flamingo) Wichita,
Kans., nc

Powers, Pete (Melville) Melville Cove,
N.S., nc

Prima, Leon (500 Club) New Orleans, nc

Pringle, Gene (Duluth) Duluth, Minn., h

R Rainbeaux Trio (Maridor) Framingham,
Mass., nc

Ram, Buck (Tail Spin) Hwd., nc

Ramos, Bobby (Ciro's) L.A., nc

Ranch, Harry (Rice) Houston, 1/10-2/6, h

Ré, Payson (Stork) NYC, nc

Rico, Alina (Oasis) L.A., Out 12/17, nc

Rico Semadeni (Key) Ft. Lauderdale, Fla., nc

Riviera, Ray (Ambassador) Chicago, h

Roth Trio, Don (President) Kansas City, h

Rumsey, Howard (Lighthouse) Hermosa
Beach, Calif., nc

Russell, PeeWee (Capitol) Chicago, cl

S Samuels, Bill (125 Club) Chicago, nc

Sandler, Harold (Warwick) Philadelphia,
Out 1/5, h

Saunders, Mit (Tavern-on-the-Green) NYC,
r

Schenk, Frankie (Paramount) Albany, Ga.,
nc

Scooby, Bob (Victor & Roxie's) San Fran-
cisco, nc

Shard Trio, Jerry (Piccadilly) NYC, h

Shard, George (Celebrity) Providence,
R.I., Out 12/26-1/1, nc; (Rendezvous) Phila-
delphia, 12/27-1/1, nc; (Colonial) To-
ronto, 1/7-12, nc

(Turn to Page 18)

What's On Wax

(Jumped from Page 16)

as his very best on records. This was a significant session. The records would create almost as much of a stir if they came out today as they did then—a pretty good test.

The cogent, carefully-written, and informative album notes are by Ross Russell. It's another must for most collectors. (Dial LP 903.)

Zoot Sims

*Trotting
It Had to Be You
Swingin' the Blues
I Wonder Who
My Silent Love
Jane-O
Dancing in the Dark
Memories of You*

Pat: Again, most of these have been reviewed before, when they were first issued. Zoot is backed on the first four by Harry Biss, piano; Clyde Lombardi, bass, and Art Blakey, drums, and on the second four by John Lewis, Curly Russell, and Don Lamond. Eight tenor sax solos, even played as well as they are here, can seem too much when taken at one swoop. One number begins soon to sound much like all the others, and Zoot doesn't do much to create excitement on any of these tunes. But the sound is nice—light, dainty, a little Lester. (Prestige PR LP 118.)

The Bessie Smith Story Volumes I, II, III, IV

Volume I—Bessie Smith with Louis Armstrong: Downhearted Blues; Ticket Agent Ease Your Window Down; Jailhouse Blues; St. Louis Blues; Sobbin' Hearted Blues; Cold in Hand Blues; You've Been a Good Ole Wagon; Careless Love Blues; Nashville Woman's Blues; I Ain't Gonna Play No Second Fiddle, and J. C. Holmes Blues.

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Gin; Nobody Knows You When You're Down and Out; New Orleans Hop Scop Blues; Black Mountain Blues; Gimme a Pigfoot; Take Me for a Buggy Ride; Do Your Duty, and I'm Down in the Dumps.

Volume III—Bessie Smith with Joe Smith and Fletcher Henderson's Hot Six: Cake Walking Babies; The Yellow Dog Blues; At the Christmas Ball; Baby Doll; Money Blues; Lost Your Head Blues; One and Two Blues; Young Woman's Blues; Alexander's Ragtime Band; Muddy Water; After You've Gone, and There'll Be a Hot Time in the Old Town Tonight.

Volume IV—Bessie Smith with J. P. Johnson and Charlie Green: Back Water Blues; Preachin' the Blues; He's Got Me Goin'; Blue Spirit Blues; Moan, Mourners; On Revival Day; Trombone Cholly; Send Me to the Leetle Chair; Empty Bed Blues; Long Old Road; and Shipwreck Blues.

George: This is the second Story in Columbia's highly commendable Golden Era series, the first being the fine Louis Armstrong set. The project is a strong argument for the LP system. Being a Bessie Smith collector, I find all my favorite sides included in the selection, and a complete coverage from 1923 through 1933 of Bessie's great blues singing career.

One of the most remarkable things about Bessie was her selection of and use of her accompaniments. She managed to make her voice and phrasing meld with the horns and give as a result a musical entity rarely attained. In Americana collections there couldn't be a finer example of the basic blues than *The Bessie Smith Story*.

Of the hundreds of versions of W. C. Handy's *St. Louis Blues*, there isn't one to compare with Bessie's accompanied by Louis' cornet and Fred Longshaw's harmonium for sheer beauty of feeling and tone. The greatest blues accompaniment on piano on record is James P.'s backing of Bessie's *Backwater Blues*. Every musician, collector, and jazz student should own this set. (Columbia GL 503, 504, 505, 506.)

Lester Young

*Blue Lester
I Don't Stand a Ghost of a Chance
Back Home Again in Indiana
Jump, Lester, Jump
Crazy Over J. Z.
Ding Dong
Blues 'n Bells
June Bug*

Pat: The first four numbers listed above were recorded for Savoy in 1944 and issued at that time under slightly different titles. Lester was backed by Count Basie on piano; Fred Green, guitar; Shadow Wilson, drums, and Rodney Richardson, bass. He plays some of his loveliest and most sensitively insinuating tenor on these, and some fine, bright Basie piano is also heard at length. The other four sides were made several years later with a band Lester was traveling around with at the time. The difference in tone and conception is tremendous. (Savoy MG 9002.)

Dexter Gordon

*Setting the Pace, Parts I and II
So Easy
Dexterity
Dextrocity
In-Dex*

Pat: Less than two-thirds of the possible grooving space is filled on either side of this LP, for which we are honestly thankful. Dexter demonstrates beyond any doubt that, at least on all of these, he has no taste, no tone, no nothin'. A baritone and trumpet are featured, in addition to Gordon's tenor. They can get just as annoying. (Savoy MG 9003.)

Where Bands Are Playing

(Jumped from Page 17)

Silhouettes (Le Coq D'Or) Toronto, Out 12/23, nc; (Alexandria) Newport, Ky., 12/24-1/7, nc

Slack Trio, Freddie (Encore) Hwd., ne

Smith Trio, Johnny (Albert) NYC, h

South Wind Dancers, Bob, h

South Eddie (Airliner) Chicago, nc

Spanier Musicians (Silhouette) Chicago, 12/21-1/6, nc

Sparr, Paul (Drake) Chicago, h

Stacy, Jess (Hangover) L.A., nc
Stanton, Bill (Kennewick) Kennewick, Wash., nc

Teagarden, Jack (Royal Room) Hwd., ne
Teter Trio, Jack (White Pub) Milwaukee, nc

Three Flames (Bon Soir) NYC, nc
Three Sweets (Coronet) Baltimore, nc

Tierney Trio, Wilma (Green Frog) Lake Charles La., nc

Tobin, Bill (Colony) Waterloo, Ia., nc

Trace, Al (On Tour) Mc

Trimarkie, Dom (Roosevelt) Pittsburgh, h

Trio Clox (Vic's) Minneapolis, ne

Tucker, Jimmy (Broadmoor) Colorado Springs, h

Tuhemixers (Theater) Oakland, Calif., Out 1/29, nc

Van Trio, Bob (Red Barn) Medford, Ore., nc

Velvetones (Chicagoan) Chicago, h

Ventura, Ben (Emil) Mt. Ephraim, N.J., nc

Venuti, Joe (Surf) L.A., nc

Vincent, Bob (Stage) Chicago, cl

Vesely, Ted (Tom-Tom) L.A., nc

Washington, Booker (Be Hive) Chicago, ar

Wender, Wally (Hollywood) Chicago, cl

Wiggins, Eddie (Band Box) Chicago, nc

White Trio, Hal (Mt. Royal) Montreal, h

White Trio, Johnny (Boulevard) L.A., nc

Wilshire, Teachoo (Snookie's) NYC, nc

Williams, Clarence (Village Vanguard) NYC, nc

Willis Trio, Dave (Palomino) Cheyenne, Wyo., nc

Wilson, Teddy (Embers) NYC, nc

Wink Trio, Bill (Nocturne) NYC, nc

Wood Trio, Mary (Music Box) Palm Beach, Fla., nc

Yankovic, Frankie (Village Barn) NYC, nc

York, Frank (Sherman) Chicago, h

Singles

Alamo, Tony (Biscayne) Cleveland, 12/24-30, nc

Ameche, Lola (Copa) Pittsburgh, 1/6-11, nc

Bailey, Pearl (La Vie En Rose) NYC, nc

Baker, Jo (Apollo) NYC, 12/19-27, t

Bales, Burt (Kubla Kahn) San Francisco, nc

Barber, Bill (Dubonnet) Chicago, Out 1/6, cl

Baron, Leigh (Steak House) Chicago, r

Belfaute, Harry (Village Vanguard) NYC, nc

Bergen, Polly (St. Regis) NYC, h

Bowman, Dave (Harms) Rock Island, Ill., h

Brown, Louise (Copa) Chicago, nc

Christy, June (Tiffany) L.A., Out 12/26, nc

Cole, Nat (Tiffany) L.A., 12/27-1/14, nc

(Harlem) Philadelphia, 1/28-2/3, nc

Cornell, Don (Four Dukes) Detroit, nc

Countryman, Lee (Hangover) San Francisco, nc

Sparr, Paul (Drake) Chicago, h

Southern, Jeri (Biscayne) Cleveland, Out 12/16, nc; (Gay Haven) Detroit, 12/17-26, nc; (Deader-Wallie) Columbus, 1/7-26, nc

Stevens, April (Copa) Pittsburgh, 12/17-23, nc; (Town Casino) Buffalo, 12/24-30, nc; (Chubby's) W. Collingswood, N.J., 12/31-1/6, nc; (Capitol) Washington, D.C., 1/10-17, t

Strand, Les (Streamliner) Chicago, nc

Sumac, Yma (Ambassador) L.A., Out 12/26, h

Sutton, Ralph (Condon's) NYC, nc

Tobin, Shirley (Seneca) Rochester, N.Y., h

Trenet, Charles (Blue Angel) NYC, nc

Vaughan, Sarah (Regal) Chicago, 12/28-1/7, t

Walter, Cy (Albert) NYC, h

Warren, Annette (Blue Angel) NYC, nc

Williams, Joe (DeLisa) Chicago, nc

Winters, Jeri (Dubonnet) Chicago, nc

Young, Mike (Blue Dahlia) Chicago, cl

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CLASSIFIED ADS—INSTRUCTION

Prado Has Touch That Sets Fire To Band, Says Sideman

By DON FREEMAN

San Diego—Meet the man who encourages his imitators. That would be Perez Prado, who is some shakes in the mambo idiom and who offers to give his spectacular arrangements to any band that wants them—with his blessings. Because, he says, without Prado himself the result would be nothing—a whisky sour without whisky, Groucho with laryngitis.

And what does Prado have that makes the big difference? Ah, that, señor, is a "professional secret." He says so himself.

Needed Help

Naturally, something vital may have been lost

his RCA Victor recordings.

Clue

Our interpreter gave us a clue to the "professional secret" by relating his own response to Prado's direction. "When Perez gets up there, either leading or playing piano, something happens," said DeRisi. "It's like a bolt of lightning hitting the boys. We all feel it and nobody can explain it."

As for Prado, he is strictly a Good Neighbor sort of a guy and will tiptoe gently around the slightest hint of controversy. For example, we ventured that Desi Arnaz once had told us the mambo was practically folk music in Cuba and South America. Since Prado is credited with inventing the mambo from two parts of rhumba and one of ingenuity, you might think he'd resent such talk.

But Prado's comment was: "If Desi says it is so, then it could be so."

How About Xavier?

How about Xavier Cugat? Is he trying to steal your stuff? Replied Prado: "All Latin-

American musicians owe a great debt to Xavier Cugat. He was the pioneer."

If it is true, Señor Prado, that there is considerable feuding among Latin-American bandleaders—in a word, that they hate each other? Said Prado: "No, I am too busy writing my arrangements to have time to dislike anyone."

Other Topics

So—we moved to other subjects. Such as Stan Kenton, whose appreciation of the Prado style is well known.

"It is my hope that the people will catch up to Kenton," said Prado. "He is a man of great, interesting musical ideas. Not long ago Kenton and I were on a stage together in the east. When the people applauded, it was a very happy moment for me."

If anything pleases Prado, it is the quick response of American dancers to his mambo. Yet this also is puzzling, he says.

"The Americans learn the dances so fast that it amazes me," said Prado. "It proves they have a strong musical sense. Then why don't they understand the music of Stan Kenton? I cannot figure it out."

Notice

On the Town, Down Beat's regular listing of attractions at top clubs in key cities, had to be dropped this issue because of the large amount of space devoted to the 1951 band poll. It will be resumed in the next issue.



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